WBAI Folio

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WBAL 99.5 F.M.

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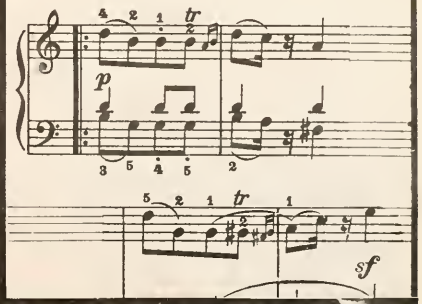
15 · ARCHIVE DAY

16 · ARCHIVE DAY

17 · MUSIC



18 · RARE RECORDS

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THE BIG BAND ERA

MARATHON
APRIL ❖ 1979

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קאָנפֿערענץ וועגן
קולטור און קהל
ביי ניו־יאָרקער
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Special COMMEMORATIVE ISSUE:

REPORT TO THE LISTENER

"At three o'clock in the afternoon on April 15, 1949, Lew Hill stepped to a microphone and the workmen, hammering down the carpet at the last moment, paused in their work. The rest of us were busy pounding out program copy and continuity on typewriters nearby. He announced for the first time: 'This is KPFA, listener-sponsored radio in Berkeley.' For a moment the typewriter copy blurred before our eyes, and the project was underway."

The recollection belongs to Eleanor McKinney, one of the founders of Pacifica Foundation, the first experiment in listener-sponsored broadcasting in this country. Thirty years later, the enterprise still has the quality of an experiment. We are never sure how it will all turn out. Lewis Hill was convinced, in 1949, that listener subscriptions could support the entire operation of a radio station, yet within the first year of KPFA's operation the staff were far behind in salary. (They got seventy dollars a week.) The situation at all the Pacifica stations has not materially changed since. There is never enough money, and probably there never will be—partly because ideas so often exceed resources, and partly because of the nature of artistic enterprise in a business world. The artist prefers not to build to specifications, but to construct a work around the demands of the idea to be transmitted. It would be impossible to do otherwise, in fact, since at its best the finished product is something never heard before. Only afterwards, when the rent is due, is a price affixed to the product and a buyer for it found. The Pacifica stations are in the business of producing programs of whose value they are convinced, and subsequently trying to persuade the listeners of that value.

You, the subscribers, are the people who are already persuaded. If you were not convinced that the station is valuable, this missive would not have found its way into your mailbox. During the Marathon, we hope that you'll renew that support. We think the special programs we have planned for the event will convince you all over again that WBAI is unique, and uniquely valuable.

There's not much news. Those long-awaited studios are still not built—many of you have given generously to our building fund, but we're still having bureaucratic problems with the city in filing our construction plans, so the expected date of completion is someday soon.

Our National Board meeting will take place at the end of March, in Washington. We'll have a report on what transpired there in the next issue.

You may have noticed that our stereo sound is much improved, due to the recent installation of an optimod in our transmitter. And not a moment too soon, because you can expect more exciting live concerts from the Symphony Space in the future.

In this issue we have pre-empted our regular opinion pages to bring you features about the history of Pacifica. The editor wishes to thank a few people who would not otherwise be mentioned:

Vera Hopkins, historian of Pacifica Foundation, for her painstaking compilation of documents and generous assistance with our research;

Joel Kugelmass, executive director of Pacifica, who inspired the idea for this anniversary issue;

Myrna Zimmerman, for her usual meticulous typesetting and editorial assistance;

Matisse Enzer, Leonard Lopate, April Vollmer and John Yamaguchi, who helped when the going got heavy, and Michael Griffin, who brought dinner.

Pacifica Foundation has endured thirty years, and is still as lively as ever. Lew Hill would have been proud, but he should not have been surprised, for his idea was a good one, and so far the experiment must be termed a success.

Jessica Raimi

Jessica Raimi
Folio editor

STAFF

ADMINISTRATIVE
Steve Post (station manager), Mike Feder (assistant manager), Elaine Baly (program director), Greg Ross (assistant program director), Kofi Pendergrass (assistant to the program director), Richard Barr (director of development and publicity), Bill Kortum (assistant development and publicity director), Mike Neal (coordinator of interdepartmental programming)

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Sports Reporting: Fred Hershkowitz, Jimmy Keegan

LIVE RADIO
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DRAMA, LITERATURE AND ART
Miguel Algarin, Dennis Bernstein, Wesley Brown, Steve Cannon, Joe Cuomo, Marjorie De Fazio, Fredi Dundee, John Fisk, Judith Ghinger, Michael J. Griffin, Lin Rosechild Harris, Rick Harris (director), Renalda Higgins, Susan Howe, Judith Kass, Oleg Kerensky, Camilla Kirby, Bill Kortum, Simon Lockle, Barbara Londin, Charles Lynch, Linda Perry, Marie Ponsot, Charles Potter, Mike Sappol, Max Schmid, Janet Sternberg, James Umland, Wilhelmina Van Ness, Allen Wolovsky, Paul Wunder, Bob Zalisk, Eileen Zalisk, Elizabeth Zimmer, Marcia Zumwalt.

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ANNOUNCERS
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WOMEN'S DEPARTMENT
Donna Allegra, Margaret Chin, Fatisha, Adrienne Gantt, Joan Gee, Rose Jordan, Eileen Kane, Judie Pasternak, Rosemarie Reed, Mary Rose, Viv Sutherland, Renita Weems, Eileen Zalisk (director).

GAY MEN'S PROGRAMMING
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PACIFICA NATIONAL NEWS SERVICE
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LETTERS

We welcome letters to the editor. Please address correspondance to: Folio Editor, WBAI, 505 Eighth Avenue, N.Y., N.Y. 10018. Please include your name, address and phone number.

A "housewife" of the air?

The columns of gastronomic and economic advice provided by "The Unwed Housewife" suggest to me that a great unfilled need might be met if some inventive producer would devise a series of radio programs of a thoroughly practical and useful nature directed towards training the listeners in sound household management abilities. How many of us now suffer from a creative lag in approaching our immediate surroundings can be gauged by the fact that homely tips have a refreshing and delightful effect.

James Doyle

We cannot please everybody, but we try.

I was outraged by the cartoon "Tales From the Upper Left Side" in the March Folio. I fail to understand why BAI, supposedly in favor of the struggle of underdeveloped nations against imperialism would want to print such a cruel stereotype of the Irish people.

The Irish have long been conditioned to consider themselves a race of alcoholics and ne'er-do-wells. It's real progress when ethnic slanders like "paddy-wagon" can be scrubbed from the airwaves. I know that hearing expressions like "Black Maria" has been liberating to me and many other proud Irish I know.

As for the signature on the cartoon, I thought Lisa Ryan was a miler, not a cartoonist. The whole thing looks suspiciously like the kind of curve ball thrown by Luis Tiant, your regular cartoonist. But whoever created this pure example of outright racism, the blame goes to the British.

Shamus McGillicuddy

Our inimitable listeners

We should like to take issue, belatedly, with Jeffrey Kroessler's review of Burgess' latest book, "1985." Not having read it, we shall not comment on the book, but rather on Kroesler's *obiter dicta*. First, Orwell was not a socialist; he was an anarchist, as his book on the Spanish Civil War, *Homage to Catalonia*, reveals. Bakunin was his model, not the communists. Secondly, when K. refers to Solzhenitsin as a source of Soviet reality, he must first realize that S. is a pro-monarchy, pro-orthodox person who regarded World War I, for example, as a non-imperialist war. (Read his *August 1914* to see how true that is.) S.'s view of the Soviet Union is based on the later days of the Stalin regime. Stalin has been dead some 26 years, so it's not impertinent to ask, "What has Stalin been doing lately?" The Soviets themselves denounced Stalin for his excesses and have removed him from significance.

But there is a significant history, all but unknown to our younger generations, about the role of Stalin and the Soviet Union that deserves retelling. What was the reality of the world when the 17 year-old, poorly industrialized Soviet Union as fascism rose to power? It must never be forgotten that Hitler's rise to power was supported both by his own industrialists and by the democracies of the West. Hitler's book repeatedly called for the destruction of the Soviet Union. Shirer's book, *The Rise and Fall of the Third Reich* proves that over and over again. (Shirer's book should be read although he omits *the economic forces* that made fascism so powerful. Had he emphasized that votal core he might never have had the book published, or at

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WBAI is on the air 24 hours a day, broadcasting at a frequency of 99.5 MHz. Our transmitter is located in the Empire State Building, and we broadcast with an effective radiated power of 5.4 kw (horizontal) and 3.85 kw (vertical). Power equivalent to 50 kw. at 500 feet. Our antenna stands 1223 feet above average terrain. The studios are located at 505 Eighth Avenue, New York, N.Y. 10018. Subscriptions and donations may be sent to WBAI, P.O. Box 1234S, Church Street Station, New York, N.Y. 10249. Business inquiries may be made by calling during working hours at (212) 279-0707. WBAI is owned and operated by the Pacifica Foundation, a non-profit corporation operating four other stations: KPFA, 94FM in Berkeley; KPFK, 90.7FM in Los Angeles; KPFT, 90FM in Houston and WPFW, 89.3FM in Washington, D.C.

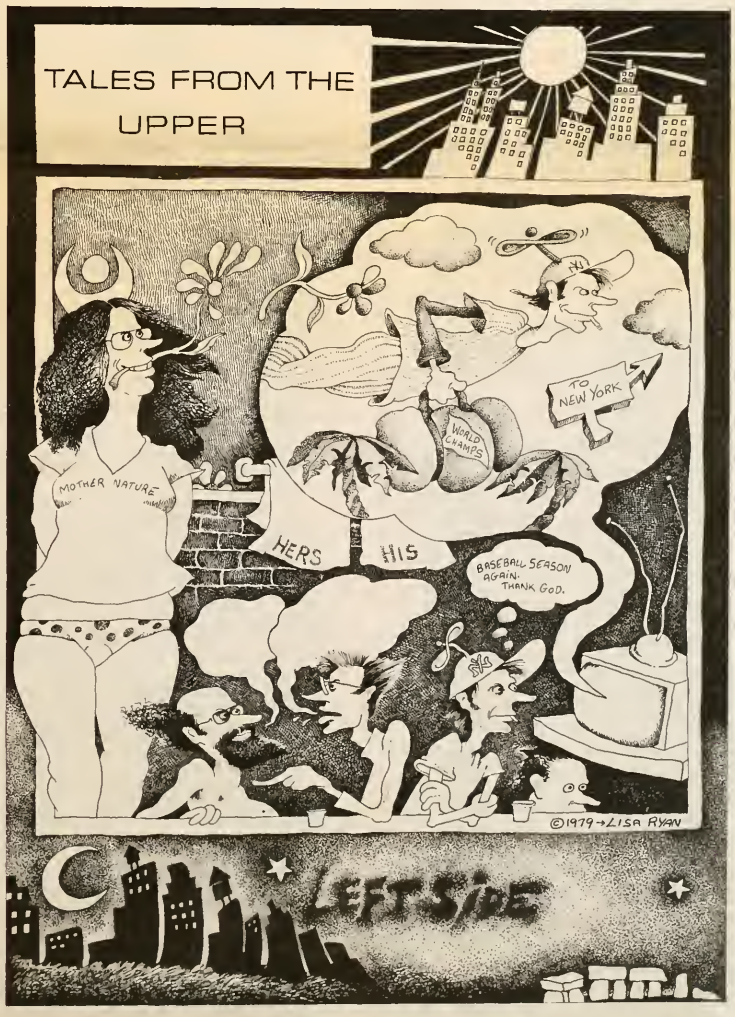
APRIL 1979 LISTINGS

SUNDAY 1

3:00 THAT OLD TIME RELIGION
Religious folk music of many varieties, presented by Bill Canaday.
5:00 SOUNDTRACK
Live radio with Paul Wunder. Rapping about the cinema, news, movie reviews, and LIVE phone in.
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
HERE OF A SUNDAY MORNING
Early and Baroque music, with Chris Whent.
11:00 IN THE SPIRIT
Spiritual discussions with Lex Hixon.
1:00 THROUGH THE OPERA GLASS
Rare recordings of rare operas, with Martin Sokol.
4:00 THREE CONTINENTS
"Fools, fascists and flunkies"... a study of neo-colonialism in Africa. Political commentary by Samori Marksman.
6:00 PROGRAM ANNOUNCEMENTS
WE ARE THE FUTURE
A look at the process of consensus as practiced in the past and present. If you ever wondered what to use instead of voting, this is it. Required listening for radicals and those who are fascinated with decision-making. Produced by Li Tui Ko.
6:30 NEWS
7:00 A CRAZY SHORTCUT
Over the edge with Jack Nicholson, John Belushi, John Lennon, Louise Fletcher, Paul Simon, Woody Woodpecker, Colin Clive, Groucho Marx, Woody Allen, Daffy Duck, Laraine Newman, Laurel & Hardy, Henry Hull, Steve Martin, Claude Rains, Laurence Olivier, Orson Welles, Donald Duck, Pete Townsend, Waylon Jennings, Pink Floyd, Dan Ackroyd, Cary Grant, Katherine Hepburn, Ruth Gordon, Bud Cort, Neil Young, Elvis Costello, the Boomtown Rats, the Firesign Theater, Rupert Holmes, Elton John, the Kinks, Mel Brooks, Noel Coward, Peter Cook & Dudley Moore, Bob & Ray, Eddie Lawrence, Monty Python, and many others. Produced by Peter Bochan. (His programs are INSANE.)
7:30 FREDERICK BUELL:
INTERVIEW AND READING
Frederick Buell, recipient of an NEA Fellowship in Poetry, and author of the volumes of poems **Theseus** (Ithaca House), and most recently **Full Summer** (Wesleyan), reads from his work, and is interviewed by Joe Cuomo. Buell is also the author of the critical work **W.H. Auden as a Social Poet**, and is currently at work on a book about his experiences in Benares, India. Produced by Joe Cuomo.
8:30 THE SUNDAY EVENING GOSPEL PROGRAM
From Sister Rosetta Tharpe and the Golden Gates in the thirties to Walter Hawkins and the Keynotes in the seventies. Presented by Leonard Lopate.
10:00 JAZZ SAMPLER
With Bill Farrar.
12:00 PROGRAM ANNOUNCEMENTS
MORE THAN HALF THE WORLD
Live radio with Judie Pasternak.

MONDAY 2

5:00 CARIBBEAN CRUISE
Live radio with Beaumont Small.
7:00 THE MONDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 THE BROWN BAG MUSIC SHOW
Music of the traditional and nontraditional styles. Folk, country, swing, old-timey, and whatever is new, experimental, and fun. For your listening pleasure, with Barbara Bernstein.
12:00 PROGRAM ANNOUNCEMENTS
WOMEN'S STUDIES
With Viv Sutherland.
1:00 BEST OF THE PRESS
Paul Hoeffel recommends the best articles from magazines and popular journals nationwide. This week's guest editor is Allen Hunter, from the journal **Radical America**.
1:30 ARE YOU LISTENING?
Music about animals from Michael Triolo.
3:00 PART OF THE ACT
No fooling. Live radio with Lynn Samuels.
5:00 BREAD AND ROSES
Now what? A monthly series about career change, featuring interviews with people who will discuss how and why they changed their careers, with counselors who have helped others in the process, and with authors who have written on the subject. Produced by Dorien Grunbaum.
6:00 WHEN A RENEWED WOMAN ARISES
"Midwives of a revolution" (Isaiah 66). What is the contemporary church's responsibility to the liberation struggles in its own land and abroad? What is "mission work" and what has been its destructive and constructive role in the birth of nations? What role has religion played in the liberation struggles of Iran, Zimbabwe, Latin America, the United States, South Africa ...?
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
A continuation of the radio serial, starring Vincent Price and Peter Cushing.
7:15 COMMUNITY BULLETIN BOARD
With Bob Colichio.
7:30 NEWS
With Celeste Wesson.
8:15 CINEASTE AT THE MOVIES
Coordinated by Al Auster.
8:30 THOR'S HAMMER
An arts essay, this week with Wesley Brown.
9:00 EVERYWOMANSPACE
Mastectomy. Over the past five years progress has been made in earlier diagnosis increasing chances of survival and a normal life for tens of thousands of women each year. But it is only recently that the medical profession has realized that the mastectomy patient needs healing in more than just the scar.
Tonight, three speakers will speak of their involvement in different areas of mastectomy adjustment. Two are nurses, Amy Chou, surgical nurse at New York Hospital; and Sue Slevin, a psychiatric nurse who herself underwent a mastectomy. The third guest is Win Ann Winkler who underwent mastectomies in 1973 and 1976 and has set up exercise and dance therapy programs for the past-mastectomy women. She is the author of Post-Mastectomy. Produced by Rosemarie Reid, in conjunction with NYS Nurses Association, District 13.
10:00 THE LESBIAN SHOW
With Rose Jordan
11:00 WOMEN IN SCIENCE
An interview with Dr. Jeanne Stellman, executive director of the Women's Health Resource Center, about her life and work.
12:00 PROGRAM ANNOUNCEMENTS
'ROUND MIDNIGHT
Live radio with Leonard Lopate. Tonight, **Jazz: The Sixties**—a continuation of the series of discussions about jazz history with top jazz musicians. Tonight's guest: trumpet great Richard Williams.



TUESDAY 3

5:00 SKYLITE
Early morning radio with Linda Perry.
7:00 THE TUESDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Jazz presented by Ramsey Ameen.
12:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Jazz presented by Ramsey Ameen.
12:00 PROGRAM ANNOUNCEMENTS
FROM THE LIVING ROOM
Discussions on the plight of children in today's world, hosted by Dr. Lorraine Haile
1:30 ROUGH MIX
Good radio from the ace of airwaves—Peter Bochan. An incorporation of Between the Tracks, Short Cuts, Manhattan Merry-Go-Round, The Cracker Barrel, etc.
3:00 NUANCES
Live radio with Pepsi Charles.
5:00 BREAD AND ROSES
The Sisterhood of Black Single Mothers with issues of concern to the black family.
6:00 SEVENTH INNING STRETCH
A sports talk and call-in program hosted by Fred Herschkowitz. This week, the 1919 Black Sox scandal.
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
7:30 NEWS
With Celeste Wesson.
8:15 SCIENCE AND MEDICAL NEWS REPORT
With Bob and Eileen Zalisk.
8:30 ILLUMINATIONS
Produced by the Urban Affairs Department.
9:30 CARIBBEAN CURRENTS
News and views of the Islands with Annette Walker.
10:00 THE RADIO
Radio drama, produced by Charles Potter and David Rapkin.
10:30 JAZZ
With Michael Neal.
12:00 PROGRAM ANNOUNCEMENTS
AFROCENTRIC
Live radio with Adiyemi Bandele.

WEDNESDAY 4

5:00 EARTHWATCH
Live radio with Robert Knight.
7:00 RADIO CITY
Live radio with Sara Fishko.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by James Irsay, courtesy of WFIU, Bloomington, Indiana.
10:30 RADIO NEDERLAND WERELDOMROEP
Nevel Gray presents the Dutch Concert Hall featuring the Rotterdam Philharmonic Orchestera. This week: Richard Wagner, The Flying Dutchman, overture; Ludwig Spohr, Concerto for String Quartet and Orchestra in A minor, Opus 131; Johann Strauss, Acceleration Waltz, Pepetual Motion, and Thunder and Lightning Polka.
12:00 PROGRAM ANNOUNCEMENTS
REFLECTIONS CONCERNING THE CAUSES OF LIBERTY AND SOCIAL OPPRESSION
Introduction and critique of Marxism. The first installment of a four-part reading of Simone Weil's political essay of 1943. The reader is Hannah Mackay. Produced by Wilhelmina Van Ness. (See article on page 5 for details.)
1:30 THE GOOD CITY UNDERGROUND ROCK SHOW
With Bob Alexander.
5:00 BREAD AND ROSES
People's law update with Bob Lefcourt. Affirmative action: where do we go from here? Guests include Victor Goode of the National Conference of Black Lawyers.
6:00 THE VELVET SLEDGEHAMMER
A women's magazine of the air, featuring news, interviews, and media notes. Produced by the Women's Department.
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
7:15 THE GREAT OUTDOORS
A program about various aspects of non-mechanized outdoor recreation. Produced by Don Wade with the cooperation of the New York-New Jersey Trail Conference.
7:30 NEWS
With Celeste Wesson.
8:15 REPORT ON LATIN AMERICA
With the North American Congress on Latin America.
8:30 GAY RAP
Discussions of subjects of interest to the gay male community, with listener phone calls, produced by the Gay Men's Department.
9:30 THE RUKEYSER READING SERIES OF THE AIR
Tonight William Packard, poet, playwright and editor of The New York Quarterly, talks about his work, his dreams and his childhood. Muriel Rukeyser has said about his First Selected Poems, "These poems are the acrid and smoky lyrics of the love that haunts our nightwalking." The program will also include excerpts from a reading Packard gave at the Atlantic Gallery in Brooklyn. Produced by Dennis Bernstein.
10:30 JAZZ
Presented by David Fenton.
12:00 PROGRAM ANNOUNCEMENTS
PSYCHOTOMETIC RADIO
Bruce Brown and Paul Wunder examine drugs of all kinds and compositions.

Someone
You Love
Will Be Fascinated
By A
Gift Subscription
SEE PAGE 23

THURSDAY 5

5:00 COMES THE DAWN
Live radio with denton/Thor.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 CHAMBER MUSIC
Works include: Haydn, String Quartet in D., op. 1#3 (c. 1750), String Quartet in B flat, op. 76#4 (1797); and Lieder of Schubert. Presented by Ted Cohen.
12:00 PROGRAM ANNOUNCEMENTS
HOUSING NOTEBOOK
Esther Rand of the Metropolitan Council on Housing answers all your questions about being tenants in New York City.
1:30 A TASTE OF THE BLUES
Presented by Billy Vera.
1:30 JERRY HATCH LIVE
4:00 BREAD AND ROSES
Children: Their health, nutrition, and welfare with Linda Laviolette.
6:00 TIME FOR A CHANGE
A live interview program devoted to physical, mental, and cultural change. Hosted by Alan Leventhal.
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
7:15 COMMUNITY BULLETIN BOARD
With Marcos Antonio Miranda.
7:30 NEWS
With Celeste Wesson.
8:15 AFRICA AND THE WORLD
Political commentary by Samori Marksman.
8:30 TALKIN' UNION
A monthly program on unions and union issues, hosted by Mimi Rosenberg.
9:30 VISITS WITH MARXIST THINKERS
Bertell Ollman speaks with Harry Magdoff, editor at Monthly Review and expert on materialistic theory.
10:30 SCRAPPLE FROM THE APPLE
Jazz presented by Jamie Katz.
12:00 PROGRAM ANNOUNCEMENTS
UNSTUCK IN TIME
Live radio with Margot Adler.

FRIDAY 6

3:00 POWER IN THE DARKNESS
Live radio with David Wynyard.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Le Chavalier Riant (not Risible) will present a smattering of new releases.
12:00 PROGRAM ANNOUNCEMENTS
TALKIN' UNION
Rebroadcast from April 5.
1:00 VISITS WITH MARXIST THINKERS
Rebroadcast from April 5.
1:30 THE GRASS ROOTS OF MUSIC
Kathy Kaplan and Frank Mare present the best of old-time and traditional bluegrass music. Produced by Don Wade.
3:00 MONTAGE
Live radio with Tom Mitchelson.
5:00 BREAD AND ROSES
Youth in New York City. A new series of programs addressing the concerns of youth in New York. This program is produced by Advocates for Children, a community-based, city-wide organization.
6:00 ARTS EXTRA
A cultural miscellany from the Drama and Literature Department.
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
7:15 WOMEN'S COMMUNITY BULLETIN BOARD
7:30 NEWS
With Celeste Wesson.
8:15 REPORT ON THE ECONOMY
With the Institute for Labor Education and Research.
8:30 TO BE ANNOUNCED
11:00 TRAGIC MAGIC
Part Five of the complete novel by Wesley Brown, read and produced by the author. Tragic Magic is published by Random House.
12:00 PROGRAM ANNOUNCEMENTS
LISTENING WITH WATSON
Live radio with Bill Watson.

SATURDAY 7

5:00 AMERICAN PIE
Live radio with Ira Leibin
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
ONCE UPON THE AIR
The Saturday morning children's program, featuring old-time radio for children, original radio dramas, and live discussions with phone calls and special guests. Produced by Jehan Clements and Susan Mondzak.
11:00 BRUNCHPAIL
Live radio with Paul Gorman.
1:00 THE PIPER IN THE MEADOW STRAYING
Folk and folk-based music from the British Isles and North America, presented by Edward Haber.
2:00 THE NEXT SWAN
Live radio with Mickey Waldman.
4:00 EL RINCON CALIENTE
Latin music with Carlos DeLeon.
6:00 PROGRAM ANNOUNCEMENTS
BEST OF THE PRESS
Paul Hoeffel recommends the best articles from magazines and popular journals nationwide. This week's guest editor is Allen Hunter from the journal Radical America.
6:30 NEWS
Newscaster to be announced.
7:00 ALTERNATE CURRENTS
Fred Silverman and guests look at advertising and the media.
8:00 MARION'S CAULDRON
News of the occult and this month's astrological transits with Marion Weinstein.
9:00 AUDIO EXPERIMENTAL THEATRE
Sharon Mattlin's She Sometimes Looks at Insects. This program is produced by John Fisk; it was funded in part by the New York State Council on the Arts.
11:00 ELECTRONIC MUSIC
Ilhan Mimaroglu will interview Doris Hays, composer and pianist.
12:00 PROGRAM ANNOUNCEMENTS
SOUNDSCAPE
Live radio with Verna Gillis.

SUNDAY 8

3:00 THAT OLD TIME RELIGION
Religious folk music of many varieties, presented by Bill Canaday.
5:00 SOUNDTRACK
Live radio with Paul Wunder. Rapping about the cinema, news, movie reviews, film music, and LIVE phone-in.
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
HERE OF A SUNDAY MORNING
Early and Baroque music, with Chris Whent.
11:00 IN THE SPIRIT
Spiritual discussions with Lex Hixon.
1:00 THROUGH THE OPERA GLASS
Rare recordings of rare operas, with Martin Sokol.
4:00 INTERNATIONALE
NATO. . . A spectre haunting the Middle East and Africa? Political commentary by Samori Marksman.
6:00 PROGRAM ANNOUNCEMENTS
MISCELLANY
6:30 NEWS
7:00 TO BE ANNOUNCED
8:30 THE SUNDAY EVENING GOSPEL PROGRAM
From Sister Rosetta Tharpe and the Golden Gates in the thirties to Walter Hawkins and the Keynotes in the seventies. Presented by Leonard Lopate.
10:00 A DELICATE BALANCE
Jazz presented by Marian McPartland.
12:00 PROGRAM ANNOUNCEMENTS
MORE THAN HALF THE WORLD
Live radio with Judie Pasternak.

MONDAY 9

5:00 CARIBBEAN CRUISE
Live radio with Beaumont Small.
7:00 THE MONDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 ANYTHING GOES
Paul Lazarus celebrates American musical theater, focusing on the work of young and talented composers and lyricists.
12:00 PROGRAM ANNOUNCEMENTS
WOMEN'S STUDIES
With Viv Sutherland
1:00 BEST OF THE PRESS
With Paul Hoeffel.
1:30 ARE YOU LISTENING?
Music in celebration of love. Come listen with a loved one. Produced by Michael Triolo.
3:00 PART OF THE ACT
Three years ago today Phil Ochs committed suicide. Today, a large circle of friends remember Phil and his music. Live radio with Lynn Samuels.
5:00 BREAD AND ROSES
The New York Committee on Occupational Safety and Health with Michael McCann.
6:00 SPECTRUM: CONVERSATIONS ABOUT AUDIO
Rodger Parsons will answer questions from the audience about problems with their audio equipment.
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
7:15 COMMUNITY BULLETIN BOARD
With Bob Colichio.
7:30 NEWS
With Celeste Wesson.
8:15 CINEASTE AT THE MOVIES
Coordinated by Al Auster.
8:30 THOR'S HAMMER
An arts essay, this week presented by Charles Lynch.
9:00 EVERYWOMANSPACE
Women's Legal Clinic with attorneys Bett y Levenson, Eve Cary and Judith Levin.
10:00 THE LESBIAN SHOW
With Rose Jordan.
12:00 PROGRAM ANNOUNCEMENTS
'ROUND MIDNIGHT
The people behind the tunes that go round and round in your head. Leonard Lopate talks with three of the most successful TV jingle composers about their "music".

Simone Weil's

REFLECTIONS CONCERNING THE CAUSES OF LIBERTY AND SOCIAL OPPRESSION

a reading in four parts

The essay is a teaching document, a virtual course on the mechanism of power and a consideration of the nature and future of this society taken from the longest view.

The social and political thought of Simone Weil, French intellectual, *lycee* teacher, left political activist, and mystic, is less known than the religious thought of her last years.

She wrote "Reflections concerning the Causes of Liberty and Social Oppression" in 1934, one of the worst years of the depression in France. It was the close of a period of ardent trade union activism on her part on behalf of unskilled workers and the unemployed, and the rise to power of Hitler had ended all hopes for the triumph of communist revolution in Germany. Within days after she completed the essay, she entered upon a year of work as an unskilled laborer in a handful of automobile factories in the Paris region. The experience wrought havoc with her chronic frail health. The sentiment of being a slave with no rights, which she felt during this period, underlies an observation she afterwards made while watching a religious ceremony in a Portuguese fishing village, that, "Christianity is pre-eminently the religion of slaves, that slaves cannot help belonging to it, and I among others."

In 1936 she went to Spain and saw minor combat in the Spanish Civil War with an anarchist platoon until she badly burned her leg by stepping into a pot of cooking oil. Her Orwellian perception of the Spanish Civil War strengthened her commitment to pacifism, which lasted through the late 1930's.

In 1938, while listening to Gregorian chant in the abbey church at Solesmes, she had a mystical experience that became the core of all of her late religious thought. Her ideas are probably clearest and purest in the notebooks she kept until her death in 1943. Some of the notebook entries are possibly as precise a transmission of her perception of the truth of her experience as she was ever to achieve.

On June 13, 1940, the day before German occupation troops marched in, she and her family left Paris. For several months during 1942 she lived with them in New York City. In November 1942 she took a job with the Free French in London where she wrote her only book-length work *L'enracinement*, or *The Need For Roots*.

At no time in her life did Simone Weil ever eat enough to sufficiently nourish herself. (Part of her lifelong aversion to many kinds of food was physiological.) In April, of 1943 she was hospitalized for generally broken health —exhaustion, self-inflicted malnutrition (she refused on principle to eat more than the official food ration the French on the continent were being allowed) and for tuberculoses in both lungs. She died of these causes August 24, 1943 in a working class sanitarium in Ashford-on-Kent, England.

Weil wrote "Reflections concerning the Causes of Liberty and Social Oppression" for the French left movement, which suffered the effects of the dual crisis Hitlerism and Stalinism represented for Marxism during the thirties. The essay is one of the great works of her fine and superbly trained intelligence. She wrote it from the wellsprings of her generosity, out of her phenomenal love for the working class and the extraordinary perception she had of the role of physical labor as the spiritual core of a well-ordered society. The essay is a teaching document, a virtual course on the mechanism of power and a consideration of the nature and future of this society taken from the longest view. Major questions and issues of the sixties as well as for the seventies—the triumph of bureaucracy, the depletion of natural and energy resources—are considered in it. Weil taught a part of the content of this essay to worker-students in Lyon in 1934.

The text for the reading is the Arthur Wills-John Petrie translation of the essay and is taken from The University of Massachusetts Press 1973 edition of *Oppression and Liberty* by Simone Weil, a collection of her social writings. The essay is being read by Hannah Mackay and will be broadcast in four parts over successive weeks. —*Wilhelmina Van Ness*

INTRODUCTION and *CRITIQUE OF MARXISM*
Wednesday, April 4, noon to 1:00 P.M.

ANALYSIS OF OPPRESSION
Wednesday, April 11, noon to 1:30 P.M.

THEORETICAL PICTURE OF A FREE SOCIETY
Thursday, April 19, noon to 1:00 P.M.

SKETCH OF CONTEMPORARY SOCIAL LIFE and *CONCLUSION*
Wednesday, April 25, noon to 1:00 P.M.

Produced by Wilhelmina Van Ness.

TUESDAY 10

5:00 SKYLITE
Live radio with Linda Perry.
7:00 THE TUESDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by Ted Pierce.
12:00 PROGRAM ANNOUNCEMENTS
A WOMAN'S TIME
A women's program presenting interviews with members of women's organizations, as well as occasional tapes of poetry and women's literature.
1:30 SOUNDS OF BRAZIL
Brazilian popular music, with Mildred Norman.
3:00 NUANCES
Live radio with Pepsi Charles.
5:00 BREAD AND ROSES
The Gray Panthers look at issues of concern to the elderly.
6:00 THE SEVENTH INNING STRETCH
Fred Herschkowitz. Today: country bicycling for city cyclists.
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
7:30 NEWS
With Celeste Wesson.
8:15 SEVENTH INNING STRETCH
A sports talk and call-in program hosted by Fred Herschkowitz.
8:30 THE STATE OF THE STATE
An examination of politics in New York State.
10:00 THE RADIO
Produced radio drama created by Charles Potter and David Rapkin.
10:30 JAZZ
With Michael Neal.
12:00 PROGRAM ANNOUNCEMENTS
ON THE REAL SIDE
Live radio with Judy Simmons.

WEDNESDAY 11

5:00 EARTHWATCH
Transterrestrial radio with Robert Knight.
7:00 RADIO CITY
Live radio with Sara Fishko.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Early music with Kim Kronenberg.
12:00 PROGRAM ANNOUNCEMENTS
REFLECTIONS ON THE CAUSES OF LIBERTY AND SOCIAL OPPRESSION
Analysis of Oppression. The second part of a reading of Simone Weil's political essay of 1943. The reader is Hannah Mackay. Produced by Wilhelmina Van Ness.
1:30 PRAIRIE ECHOES
An all-western music show featuring traditional and contemporary western swing, cowboy, and 1940s style country music with live call-in. Hosted by Paul Aaron.
3:00 BREAD AND CIRCUSES
With Tom Leykis.
5:00 BREAD AND ROSES
The Radical Alliance of Social Service Workers. This month, a help line to answer all your questions about welfare, SSI, unemployment insurance, Food stamps, etc. Coordinated by Arnie Korotkin.
6:00 THE VELVET SLEDGEHAMMER
A women's magazine of the air, featuring news, interviews, and media notes. Produced by the Women's Department.
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
7:15 THE GREAT OUTDOORS
A program about various aspects of non-mechanized outdoor recreation. Today, Jack Mead, director of the Trailside Museum at Bear Mountain Park discusses the history of Forts Clinton and Montgomery during the Revolutionary War. Produced by Don Wade with the cooperation of the N.Y.-N.J. Trail Conference.
7:30 NEWS
With Celeste Wesson.
8:15 REPORT ON CHILE
With Chile support groups, coordinated by Kathy Jarvis.
8:30 GAY RAP
Discussions of subjects of interest to the gay male community, with listener phone calls, produced by the Gay Men's Department.
9:30 THE BASS SAXOPHONE
A lively interview (with jazz) with Czech writer Josef Skvorecky about his latest book. Released by Knopf earlier this year, **The Bass Saxophone** has garnered unanimous raves from the **New York Times Book Review, Time, Newsweek, The N.Y. Review of Books**, et al. Mr. Skvorecky's conversation with Leonard Lopate touches on jazz, life under Nazi and Communist regimes, literature and emigre life.
10:30 JAZZ
Presented by David Fenton.
12:00 PROGRAM ANNOUNCEMENTS
PSYCHOTOMIMETIC RADIO
Bruce Brown and Paul Wunder discuss the wonderful world of drugs.

THURSDAY 12

5:00 COMES THE DAWN
Live radio with denton/Thor.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 A CONSORT OF EARLY MUSIC
Presented by Ted Cohen.
12:00 PROGRAM ANNOUNCEMENTS
SELF-HELP
With Andy Humm.
1:30 A TASTE OF THE BLUES
Presented by Richard Barr.
3:00 JERRY HATCH LIVE
5:00 BREAD AND ROSES
Children: Their health, nutrition and welfare. Linda Laviolette continues her series on the issues which might affect your child's wellbeing. Tonight, product safety for children.
7:00 PROGRAM ANNOUNCEMENTS
7:15 COMMUNITY BULLETIN BOARD
With Marcos Antonio Miranda.
7:30 NEWS
With Celeste Wesson.
8:15 AFRICA AND THE WORLD
Political commentary by Samori Marksman.
8:30 ON THE RECORD
Rodger Parsons talks with representatives of the city's bureaus and departments about their functions, their inner workings, and how they affect our lives.
9:30 INTERNATIONAL REPORT
A look at recent developments in international affairs with Pacifica's U.N. correspondent, Mike Shuster and the Public Affairs Department.
10:30 SCRAPPLE FROM THE APPLE
Jazz presented by Jamie Katz.
12:00 PROGRAM ANNOUNCEMENTS
UNSTUCK IN TIME
Live radio with Margot Adler.

FRIDAY 13

3:00 POWER IN THE DARKNESS
Live radio with David Wynyard.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
The Laughing Cavalier presents a show in memory of George Frideric Handel who died on Holy Saturday 14, April 1759.
12:30 PROGRAM ANNOUNCEMENTS
1:30 THE GRASS ROOTS OF MUSIC
Kathy Kaplan and Frank Mare present the best of old-time and traditional bluegrass music. Produced by Don Wade.
3:00 MONTAGE
Live radio with Tom Mitchelson.
5:00 BREAD AND ROSES
People in Motion with Mimi Rosenberg: where they live, work, and organize.
6:00 ARTS EXTRA
A cultural omniumgatherum from the Drama and Literature Department.
7:00 PROGRAM ANNOUNCEMENTS
RADIO SERIAL
7:15 WOMEN'S COMMUNITY BULLETIN BOARD
7:30 NEWS
With Celeste Wesson.
8:15 REPORT ON THE ECONOMY
With the Institute for Labor Education and Research.
8:30 PARSIFAL
Bayreuth did not reopen after World War Two until 1951. The Parsifal that year was conducted by Hans Knappertsbusch and featured Windgassen, Modl, London, Weber, and Uhde in the cast. Join Manya and her guest, Gunter Kossodo, for a broadcast of that historic performance.
11:00 TRAGIC MAGIC
Wesley Brown continues his reading of his novel.
12:00 PROGRAM ANNOUNCEMENTS
LISTENING WITH WATSON
Live radio with Bill Watson.

SATURDAY 14

5:00 AMERICAN PIE
Live radio with Ira Leibin.
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
ONCE UPON THE AIR
The Saturday morning children's program, featuring old-time radio for children, original radio dramas, live discussions with phone calls and special guests. Produced by Jehan Clements and Susan Mondzak.
11:00 BRUNCHPAIL
Live radio with Paul Gorman.
1:00 THE PIPER IN THE MEADOW STRAYING
Folk and folk-based music from the British Isles and North America, presented by Edward Haber.
2:00 THE NEXT SWAN
Live radio with Mickey Waldman.
4:00 EL RINCON CALIENTE
Latin music with Carlos De Leon.
6:00 PROGRAM ANNOUNCEMENTS
BEST OF THE PRESS
A review of current journalism, with Paul Hoeffel. This week's guest editor is Marvin Gettleman of the journal Science and Society.
6:30 NEWS
7:00 ALTERNATE CURRENTS
Media news with Arnie Klein.
8:00 THE LATIN MUSICIANS HOURS
With Max Salazar (Every other week he will be broadcasting live from the Club Boombamako).
9:00 LIVE FROM THE NUYORICAN POET'S CAFE
Poetry, music and drama live from the heart of the Lower East Side.
11:00 THE GOLDEN AGE OF RADIO
In honor of Tax Day, we present The Lux Radio Theater's production of **You Can't Take It With You** starring Edward Arnold and Robert Cummings. Produced for WBAI by Max Schmid.
12:00 PROGRAM ANNOUNCEMENTS
LABBRISH
Live radio with Habte Selassie.

A Simple Song of Zen

The holiness of my underwear
attests,
either to my poverty
or my laziness,
whatever—
I am lacking
underwear

—Dennis Bernstein

M A R A T H O N

SUNDAY 15

ARCHIVE DAY

In "The Culture of Narcissism: American Life in an Age of Diminishing Expectations, *Christopher Lasch says, "The narcissist has no interest in the future because, in part, he has so little interest in the past. . . . Having trivialized the past by equating it with outmoded styles of consumption, discarded fashions and attitudes, people today resent anyone who draws on the past in serious discussions of contemporary conditions or attempts to use the past as a standard by which to judge the present. . . . Our culture's indifference to the past which shades over into active hostility and rejection furnishes the most telling proof of that culture's bankruptcy. . . . . A denial of the past, superficially progressive and optimistic, proves on closer analysis to embody the despair of a society that cannot face the future."*

Denial of the past is more. It is a form of suicide. By denying the past, we set the stage for the future to reject and deny us.

Today, in the service not of sentimental nostalgia, but of historical continuity, we look back at some of Pacifica's thirty-year and WBAI's nineteen-year history.

There is not one of us at WBAI who has not learned from the people who were here before us—Paul Fischer, Dale Minor, Chris Koch, Larry Josephson, Nannette Rainone, Charles Pitts, Julius Lester and Bob Fass make way for Celeste Wesson, Viv Sutherland, John Kalish, Paul Hoeffel, Bob and Eileen Zalisk, Samori Marksman, David Wynyard and Bill Lynch.

Today we invite you to join us in looking back and sharing some of the best programs of the past. Tomorrow we return to the present as we begin our Spring Marathon and ask you to join with us in looking toward WBAI's future.

—Lynn Samuels

3:00 THAT OLD TIME RELIGION
Religious folk music of many varieties, presented by Bill Canaday.

5:00 SOUNDTRACK
Live radio with Paul Wunder. Rapping about the cinema, news, movie reviews, film music, and LIVE phone-in.

8:30 PACIFICA IS 25
We begin our archive programing with Larry Josephson's documentary produced in 1974.

10:00 AN INTERVIEW WITH EX-FBI AGENT LEVINE
Excerpts from a documentary on the FBI, focusing on critical remarks made by ex-agent Jack Levine. Produced by Chris Koch and Dick Elman in 1962.

11:00 REPORT ON THE PACIFICA HEARINGS: (January 18, 1963)
The broadcast of an interview with ex-FBI agent Levine led to hearings on the Pacifica Foundation by the Senate Internal Security Subcommittee.

Bob Fass

11:20 AN INTERVIEW WITH CHE GUEVARA
Produced by Chris Koch.

11:45 MISCELLANY

12:00 PROGRAM ANNOUNCEMENTS
WHATSOEVER A MAN SOWETH
A documentary on the murder of three civil rights workers, Michael Schwerner, James Chaney and Andrew Goodman, prior to the discovery of their bodies in Mississippi in 1964. Produced by Dale Minor and Chris Koch.

1:00 MALCOLM X: A RETROSPECTIVE
A documentary on the life of Malcolm X from his first impact on Black Power and the Black Muslim movement in 1960 to his death in 1965, from the 1965 archives.

2:00 ATTICA: FIVE YEARS AFTER
Produced by David Levine in September, 1976.

3:30 RUBIN "HURRICANE" CARTER AND JOHN ARTIS
While out on bail awaiting their second trial, Rubin Carter and John Artis came to WBAI's church on East 62 Street and talked with Bob Fass. This program is the short version of that interview. Produced by Bob Fass in April, 1976.

4:30 REPORT FROM SAIGON #7: THE BATTLE OF DANANG
A report on one of the major battles of the Vietnam war. Produced by Dale Minor.

6:30 NEWS

7:00 PACIFICA DEMOCRATIC CONVENTION WRAP-UP
The final program from Pacifica's coverage of the 1968 Democratic Convention in Chicago. The program is introduced by Frank Millspaugh and features Mel Greenburg, Bob Fass, Dale Minor and Julius Lester. Produced by WBAI on August 29, 1968.

8:00 REPORT ON THE CONSPIRACY
The 1968 Democratic Convention led to the infamous trial of the Chicago 8.

9:00 KENT STATE: TWO VIEWS
Produced by Bill Schechter in 1970.

10:00 SHORTCUTS THROUGH TIME AND SPACE
1974 in review. Nixon leaves, Ford stumbles, ELO, J. Geils Band, Wings, Rolling Stones, Mike McGear, Steely Dan, the oil crisis and much much more from a truly extraordinary year. Produced by Peter Bochan.

11:00 BORN ON THE FOURTH OF JULY
Ron Kovic reads from his book, Born on the Fourth of July. The book traces his development from a young boy who loved baseball and war movies to a disabled anti-war veteran and movement activist. Produced by Jon Kalish in 1977. Technical production by Dave Marx and Burt Grossman.

12:00 PROGRAM ANNOUNCEMENTS
FORTY-SECOND STREET
Conceived by Marjorie Waxman and Neal Conan. Reported by Neal Conan, Marjorie Waxman, Charles Pitts, Richard Lamparski, Bill Henderson, and Bill Schechner. Technical production by Neal Conan. Executive producer: Bill Schechner. Produced by WBAI's Public Affairs Department.

Julius Lester. Photo by Alan Neill.

MONDAY 16

ARCHIVE DAY

3:20 MOTHER MALLARD'S PORTABLE MASTERPIECE COMPANY
Performing live at WBAI's Free Music Store in 1972.

5:20 CARIBBEAN CRUISE
With Beaumont Small.

7:00 FROM BOOKKEEPER TO BOSS
The story of Steve Post is the story of WBAI, and a large part of the story of WBAI is the story of Steve Post. Beginning as a lowly and incompetent bookkeeper, Steve became the host of one of WBAI's most popular midnight programs, **The Outside.** When he got too old and tired to stay up all night he became a morning man, host of **Room 101.** Currently Uncle Stevie is WBAI's acting station manager, the man we laughingly call The Boss. In three short excerpts from **The Outside**, March, April and June 1972, Steve celebrates his birthday, observes WBAI's first anniversary at the Church on 62nd St., and, with Marshall Efron, bids adieu to **The Outside.** Produced from the Post Archives by Lynn Samuels.

Steve Post

12:00 * **THE OUTSIDE'S FIRST ANNIVERSERY** It was on a Saturday night in mid-November, 1965, that Steve Post's Outside made its debut. The following day the Outside was hailed as a disaster' (by WBAI Station Manager and the Pacifica Board of Directors), and it was suggested that 'Mr. Post return to the bookkeeper's desk where he caused less damage.' Despite these raves, Dr. Post never for a moment lost his head, and went on through determination, drive, ambition and out-and-out bribery to take over the Saturday night slot every week. The rest is history. Tonight, Steve Post devotes the time period of Midnight to 12:05 of 'The Best of the Outside.' Following that, Mr. Post will continue with some of the lesser-known excerpts of old programs, including Theodore's lecture, 'Health Through Nutrition, Its Prevention and Cure,' and the interview with Theodore that followed that lecture. Also the often requested 'Nozl' program will be heard. Taped and typed messages of congratulations will be played and read. The program will continue all night, and will conclude with the ever-popular 'Morning Concert.' Requests will be taken by mail. Address them to The Outside, 30 East 39th St., NYC 16.

7:45 SHORTCUTS ACROSS TOWN
Moving music and talk from Steve Post, Anna Kosof, Ray Charles, Van Dyke Parks, Bette Midler, The Animals, Laurel and Hardy, The Rolling Stones, Elvis Presley, Juanita Hall, the Kinks, Billy Joel, The Dave Clark 5, Bob Dylan, Oscar the Grouch, Woody Allen, Marshall Efron, and many others as WBAI moves from the little church on 62nd St. to the heart of beautiful downtown 8th Ave., right next door to the Moonies.

8:00 PITCH

9:00 NEWS REBROADCAST

9:30 THE WOMEN TROUBADORS
The Armstrong Award-winning program, produced by Bob and Eileen Zalisk. From the 1977 archives.

10:30 PITCH

11:00 WOMEN'S STUDIES
One of WBAI's longest-running programs. Viv Sutherland interviews Rose Kushner, author of **Breast Cancer: A Personal History and Investigative Report.** Produced by Viv Sutherland in 1975.

12:00 PROGRAM ANNOUNCEMENTS
PITCH

12:30 THE LAST DAYS OF PABLO NERUDA
A report on the last days of the Chilean poet, Pablo Neruda in an exclusive interview with his widow, Mathilde Urrulia. Produced by Charles Ruas in 1976. Technical production by David Rapkin.

2:50 IN SEARCH OF JUSTICE: ON THE ASSASSINATION OF ORLANDO LETELIER
In this dramatic documentary on the investigation into the 1976 assassination of former Chilean Ambassador Orlando Letelier in Washington, Paul Hoeffel pieces together the evidence which led to last month's convictions of three Cubans for the murder. He also reviews the indictments and ongoing extradition efforts to bring to justice those ultimately responsible for the murder of Letelier and his aide Ronnie Moffit: the Chilean Junta and its secret police. Hoeffel reconstructs the conspiracy to murder the former Allende minister through interviews with persons intimate with the case, including Isabel Letelier, Saul Landau, Michael Moffit, and investigative journalists John Dinges and Taylor Branch. Produced by Paul Hoeffel.

3:50 PITCH

4:30 CITY NOMADS
The voices of New York's transient and homeless people. Produced by David Levine and Nina Mende in March, 1976. Technical production by Bill O'Neill.

5:40 PITCH

6:00 WHATEVER HAPPENED TO... THE MOUSKETEERS
Produced by Richard Lamparski, author of all those Whatever Happened to...books.

6:30 TECHIE TIME
A sample of one of WBAI's most popular programs. Produced by David Rapkin.

7:00 SATIRE
By Marshall Efron.

7:15 COMMUNITY BULLETIN BOARD
With Bob Colichio.

7:30 NEWS
With Celeste Wesson.

8:15 PITCH

9:00 LITTLE PEOPLE OR THINK BIG
A visit to the 15th annual convention of the Little People of America, a convention of dwarfs. Produced at KPFA, Berkeley, in 1973 by Larry Josephson.

10:30 PITCH

TUESDAY 17

MUSIC DAY

As we go to press, we're still not sure what's going to be aired in the morning, so stay glued to your radio for announcements. Starting in the afternoon, we have a day of music in many traditions, as follows:

2:00 AN EXPERIENCE IN HAITIAN MUSIC
With Lionel Legros.

4:00 JOHN RENBOURN AND STEFAN GROSSMAN IN CONCERT
The Englishman John Renbourn and the American Stefan Grossman are two of the most inventive acoustic guitarists around. Renbourn, best known for his work with Pentangle, has managed to combine blues, folk and medieval musical elements into a coherent style all his own. Grossman has used many aspects of the various American folk styles in developing his guitar playing. Last year the two got together to record and tour—it was, in fact, Renbourn's first American tour in six years. This concert opens with a short duo set, followed by solo sets by each performer, displaying their characteristic styles, and finishes with a longer duo set of mostly original tunes, showing how well the two complement each other's playing.
This concert was recorded June 3, 1978 at McCabe's Concerts, Santa Monica, California, through the facilities of Tacoma Studios, Santa Monica with Peter Cole the recording engineer. It was produced for radio by Howard and Roz Larman of KPFK, with thanks to Jon Monday of Takoma and Nancy Covey of McCabe's. Edited for WBAI by Ed Haber.

6:00 PITCHING

7:30 NEWS
With Celeste Wesson.

8:30 CAJUN MUSIC
Presented by Paul Aaron.

10:30 CONCENTUS MUSICUS OF VIENNA: THE ROLLS-ROYCE OF EARLY MUSIC ENSEMBLES
A rebroadcast of Ted Cohen's program about a remarkable early music ensemble. During their recent tour of this country, Ted Cohen spoke with four members of the ensemble, including its founder and leader, Nickolaus Harnoncourt. In this interview the group discusses the distinction between "early" and "modern" music; differences between authentic old instruments and their modern counterparts; the distinction between the orchestras of baroque era and of the nineteenth century; the birth of opera, and the music of Monteverdi, among other subjects. And, naturally, recordings made by the group will be included.

12:30 PROGRAM ANNOUNCEMENTS
Followed by who knows what? But there is a strong probability of more music at this time.

WEDNESDAY 18

RARE RECORD DAY

5:00 EARTHWATCH
Mystical radio with Robert Knight.

7:00 RADIO CITY
Live radio with Sara Fishko.

9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST

9:30 RARE RECORD DAY
A presentation of rare recordings from brought to you by some of WBAI's finest music producers, including The Laughing Cavalier, Leonard Lopate, Max Salazar, Bill Canaday, Mildred Norman and Jamie Katz. All kinds of music will be heard—classical, jazz, Latin, gospel, rhythm and blues, early blues, and, perhaps, some platters that defy description.
Rare record day continues all day, except for

7:30 NEWS
With Celeste Wesson.

8:15 REPORT ON LATIN AMERICA
With the North American Congress on Latin America.

8:30 RARE RECORDS DAY CONTINUES
until

12:00 PROGRAM ANNOUNCEMENTS
PSYCHOTOMIMETIC RADIO
Perhaps the only radio show about drugs; their use, abuse and the culture that's grown up around them. Hosted by the men who know whereof they speak—Paul Wunder and Bruce Brown.

Steve Post, Marshall Efron and Mystery Guest, KPFK, 1967.

M A R A T H O N

THURSDAY 19

POLITICS AND ART

5:00 COMES THE DAWN
Live radio with denton/Thor.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 CHAMBER MUSIC
Presented by Ted Cohen.
12:00 PROGRAM ANNOUNCEMENTS
REFLECTIONS CONCERNING THE CAUSES OF LIBERTY AND SOCIAL OPPRESSION by SIMONE WEIL: A READING.
Theoretical picture of a Free Society.
The third installment of a reading of a major political and social essay of Simone Weil written in 1934.
Produced by Wilhelmina Van Ness.
1:30 PITCH
2:15 THE WARSAW GHETTO UPRISING
To commemorate the Warsaw ghetto uprising of April, 1943, WBAI presents the following programs:
THE EVENT
A dramatic reading of the poetry of the children of the Terezin Concentration Camp recorded by Rick Harris
CHARLES RESNIKOFF READING
The poet reads his Holocaust writings. Produced by Susan Howe and Barbara Londin.
7:00 PROGRAM ANNOUNCEMENTS
7:15 COMMUNITY BULLETIN BOARD
With Marcos Miranda.
7:30 NEWS
With Celeste Wesson.
8:15 AFRICA AND THE WORLD
Political commentary with Samori Marksman.
8:30 TO BE ANNOUNCED
Something of interest, maybe a little pitching—stay tuned to find out.
12:00 PROGRAM ANNOUNCEMENTS
UNSTUCK IN TIME
Live radio with Margot Adler.

FRIDAY 20

TRIBUTE TO MINGUS

Today we hope to convince some new people out there that they are among the 2% of those capable of receiving our station who like it enough to pay for it. Stay tuned to find out the exact method of persuasion we will use.

Persuasion goes on all day, until in the evening:

7:30 NEWS
With Celeste Wesson.
8:30 A TRIBUTE TO CHARLES MINGUS
An overview of the late master's music, and reminiscences about his life, his politics, and his wit; plus a tribute to Mingus recently performed in Los Angeles.
Presented by Mike Neal and James Browne.
12:00 PROGRAM ANNOUNCEMENTS
LISTENING WITH WATSON
Live radio and even more music, with Bill Watson.

While proposed "box office" subscription systems are not yet authorized, it needs emphasis as part of the definition of the KPFA experiment that a signal excluding non-subscribers from the listening privilege would not have served its purpose. The KPFA signal was to be available to the entire public, and the only material privilege attached to the subscription was to be regular receipt of the program publication. Hence the term "voluntary"—the subscriber was not required to subscribe in order to receive the service. . . . The basic rationale of the subscription itself was that it constituted payment for noncommercial broadcasting services, which were to be made available to the subscriber for the term of his subscription, regardless of their availability to others during the same period.

Lewis Hill, *Voluntary Listener-Sponsorship*

SATURDAY 21

BIG BAND DAY

5:00 AMERICAN PIE
Live radio with Ira Leibin.
8:30 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:00 THE BIG BAND ERA
From King Oliver to Mercer Ellington, we present a twelve-hour retrospective of the Big Bands. From Storytown to the Mississippi riverboats, from Kansas City to St. Louis to Chicago, we will follow the development of the music. We'll discuss the impact of the industrial revolution on the manufacture of musical instruments in America, and the influence of composers as diverse as Scott Joplin, John Philip Sousa, Schoenberg, Ives and Oliver. And we'll follow the exploits of American musicians through the two world wars. Join us as we celebrate a truly American art form.
6:30 NEWS
7:00 THE BIG BAND ERA
Continues until
12:00 PROGRAM ANNOUNCEMENTS
SOUNDSCAPE
Live radio with Verna Gillis.

PROGRAM FOLIO

WBAI

Pacifica Programming and Governmental Regulation

A Walk Down Memory Lane with the F.C.C.

by James M. Donegan

A commemorative issue devoted to Pacifica's thirty years of radio broadcasting would not be complete without some discussion of its longstanding relationship to governmental regulation. The phrase "free speech isn't free" has a meaning, of course, beyond the semi-annual pitching of Pacifica stations for contributions from the audience. The following article will attempt to highlight some of the more memorable incidents concerning the Foundation's right to determine the content of programming over the public airways and the limits which the federal government may properly put on the exercise of that right.

J.M.D.

The Federal Communications Act of 1934, 47 U.S.C. §§151 *et seq.* (1970) applies, *inter alia*, to all interstate and foreign communications by wire and radio transmission, the latter, by definition, including television broadcasting. The Act establishes the Federal Communications Commission as the centralizing authority regulating media communications. Section 301 of the Act provides for the continuing control of the United States over all channels of interstate and foreign radio transmission by granting the use of such channels for a limited time to persons licensed by the federal authority. In this regard, the Commission grants licenses and renewals with the aim to "[s]tudy new uses for radio, provide for experimental uses of frequencies, and generally encourage the larger and more effective use of radio in the public interest."[1]

The right of the Commission to grant or revoke radio licenses in the public interest implies its authority to utilize all means necessary or appropriate to regulate the broadcast industry. (*Stahlman v. Federal Communications Commission*, 1942.)[2] Inevitably the Commission's mandate conflicts with means of expression under the First Amendment. Because the availability of radio and television channels is limited by current technology, there exists no comparable right of everyone to broadcast as exists to speak, write, or publish. (*Red Lion Broadcasting Co. v. F.C.C.*, 1969.)[3] The denial of a license by the commission is, therefore, not tantamount to a denial of free speech. As Justice Frankfurter observed in his opinion in the 1943 landmark decision, *National Broadcasting Company v. United States*,[4]

> "Freedom of utterance is abridged to many who wish to use the limited facilities of radio. Unlike other modes of expression, radio inherently is not available to all. That is its unique characteristic and that is why, unlike other modes of expression, it is subject to governmental regulation."[5]

In the view of the Court, the monopolistic potential of the medium requires the interests of the viewers and the listeners, rather than those of the broadcasters, to be paramount, and these interests, ironic as it may seem to some, are to be guaranteed by governmental regulation, primarily as promulgated by the F.C.C.

There are, of course, checks built into the Federal Communications Act designed to insure a wide latitude to the expression of ideas on the public airwaves. The most important of these checks is embodied in Section 326 which prevents the Act from being construed to give the Commission the power of censorship and prohibits the Commission from promulgating regulations or conditions interfering with the right of free speech. The F.C.C. and the courts are in agreement that the ultimate decisions regarding program content belong not with the government, but with the individual licensee. (*McIntire v. William Penn Broadcasting Co., 1945; Writers Guild of America, West, Inc. v. F.C.C.*, 1976.)[6]

Of course, the F.C.C.'s definition of what constitutes censorship is not likely to please everyone. The Commission has taken the position that it may not censor programming for taste or content unless a recognized exception to censorship exists. (*F.C.C. Programming Policy Statement*, 1960.)[7] One such exception is obscenity.[8] The Commission's authority for banning obscenity is contained in 18 U.S.C. §1464 (1976) which forbids the use of "any obscene, indecent, or profane language by means of radio communication." The concept of obscenity, in turn, has been defined by the Supreme Court in *Miller v. California*, 1973.[9] The F.C.C. has also taken the position that "indecent" language within the meaning of 18 U.S.C. §1464 is something quite distinct from "obscene" and that it is free to limit, and in some circumstances prohibit altogether, the broadcast of such language. As will be discussed below, this was one important issue decided by the recent Supreme Court decision in *F.C.C. v. Pacifica Foundation*, 1978.)[10] the famous Carlin monologue case. The Carlin case was the last and surely the most important of the controversies involving the F.C.C.'s review of Pacifica programming. However, several earlier proceedings between the F.C.C. and Pacifica concerned similar issues and, in the context of the times, represented greater threats to the continued ability of its stations to broadcast.

License Renewal Controversies, 1964-1965

Perhaps the single most critical moment concerning the F.C.C.'s exercise of control over Pacifica's right to broadcast occurred during the application of the Foundation for renewal of the licenses for its stations KPFA and KPFB in Berkeley and WBAI in New York and its initial application for a license for station KPFK in Los Angeles in 1964. In *In re Application of Pacifica Foundation*,[11] the F.C.C. reviewed complaints by its Broadcast Bureau concerning five programs which had been aired on either KPFA or KPFK during the previous year: a broadcast of poems by Lawrence Ferlinghetti; a broadcast of Edward Albee's *The Zoo Story*; a reading of Robert Creeley's *Ballad of the Despairing Husband*; a reading of *The Kid*, an unfinished novel by Edward Pomerantz; and a program entitled "Live and Let Live," in which eight homosexuals discussed their attitudes and problems. All five programs had been the subject of earlier F.C.C. inquiries in response to complaints which had described the broadcasts as "offensive" or "filthy" in nature. The F.C.C. accepted Pacifica's position that parts of the Ferlinghetti tape did not live up to "Pacifica's own standards of good taste" and that the failure to edit the Creeley poem was "an honest mistake" that, again, was not in keeping with "Pacifica's own standards for broadcast."[12] Perhaps more surprising, however, was the F.C.C.'s strong defense of Pacifica's right to broadcast the other three programs. The decision of the Commission, with one dissent, stated:

> "We recognize that as shown by the complaint here, such provocative programming as here involved may offend some listeners. But that does not mean that those offended have the right, through the Commission's licensing power, to rule such programming off the air waves. Were this the case, only the wholly inoffensive, the bland, could gain access to the radio, microphone, or T.V. camera."[13]

In a position that presaged its rule promulgating standards for the broadcast of indecent language some eleven years later, the Commission also noted that the broadcasts favorably ruled upon were scheduled for the late evening hours after 10 P.M. when the number of children in the listening audience was at a minimum.[14]

Also at issue in these proceedings were allegations that Pacifica programming was consistently leftist in orientation and that its governing body had been infiltrated by communists. Pacifica had previously been the subject of hearings before the Senate Internal Security Subcommittee in January of 1963 concerning such alleged communist affiliation, and the F.C.C. had taken the position that communist representation at a licensee station was a proper subject of inquiry pursuant to Section 308(b) of the Communications Act, mandating applicants for licenses or renewals to submit information concerning "the citizenship, character and financial, technical and other qualifications of the applicant to operate the station . . . and other such information as it may require." In October, 1963, the F.C.C. formally requested that Pacifica's executive members and directors, officers and general managers answer under oath a questionnaire concerning membership in the Communist Party or other "subversive" or revolutionary groups. After lengthy discussion, Pacifica's Board of Directors agreed to submit affirmations of loyalty to the Constitution signed by the required personnel, and two individuals from Pacifica submitted to questioning by the F.C.C.[15] In its 1964 decision, the F.C.C. disposed of the communist issue by briefly remarking: "On the basis of information obtained from Government sources, the Foundation, and our own inquiry, we do not find any evidence warranting further inquiry into the qualifications in this respect of Pacifica Foundation."[16]

Despite this strong demonstration of support from the F.C.C. of Pacifica's right to broadcast controversial material, complaints continued to be received by its Broadcast Bureau during 1965 concerning a number of programs. Subsequent investigation centered around three particular broadcasts, a reading of poems by the then LeRoi Jones, a discussion of "wife swapping" by Dr. Albert Ellis and an experimental program on WBAI entitled "Varsity Cheer." Despite a defense of these programs by Pacifica before the F.C.C. and attempts at creating internal review procedures at the licensee stations before the broadcast of any "obscene, indecent or profane" language, the F.C.C. voted in 1965 to renew the licenses of KPFA and KPFB in Berkeley and KPFK in Los Angeles for only one year instead of the customary three, citing the failure of Pacifica to conform "to your own program supervisory policies and procedures on which the Commission relied in granting your prior renewals."[17] This action has thus far proven the most serious taken by the F.C.C. in terms of its review of Pacifica's licenses to broadcast. In March, 1967, the licenses of the California stations were renewed for the remainder of the term. The licenses were again renewed in 1969, at which time the F.C.C. disposed of similar listener complaints regarding profanity and leftist orientation by citing its favorable 1964 decision.[18] Ironically, WBAI, which had caused so much furor in 1965 by broadcasting two programs, had its own license renewed routinely and without comment in 1966.[19]

Significant F.C.C. Action, 1968-1975

Although Pacifica was the subject of many complaints during the Vietnam War years, chiefly concerning its social and political commentaries, the most significant and widespread complaints occurred as a result of the broadcast of two programs by Julius Lester over WBAI on December 26, 1968 and January 23, 1969. The December 26 program, which took place during a prolonged teacher's strike, involved a reading of a patently anti-Semitic poem composed by a young black poet and "dedicated" to Albert Shanker, the president of the United Federation of Teachers. The January 23 program in part discussed black reaction to the poem and elicited further anti-Semitic comments from one of the panelists. In response to these broadcasts, the United Federation of Teachers filed a complaint with the F.C.C. charging that WBAI had failed to comply with the "fairness doctrine," requiring reasonable opportunity for the presentation of conflicting viewpoints.[20] In response, the Commission cited the efforts of the station management to invite representatives of Jewish and other organizations to appear on its program and, more importantly, affirmed its position against censorship of political speech: "[The Commission's] function is not to judge the merit, wisdom, or accuracy of any broadcast discussion or commentary . . . but rather to insure that reasonable opportunity is afforded for the presentation of contrasting viewpoints on controversial issues."[21]

It should be noted that Pacifica has not always

James M. Donegan is an attorney practising in New York City.

been the subject of complaints regarding violations of the fairness doctrine and of the Commission's personal attack rule.[22] In one incident involving Pacifica's Houston facility, KPFT, in 1970 the tables were turned. Following the second bombing of the Houston station which had temporarily forced it off the air, a moderator of a call-in show broadcast over station KWBA in Baytown, Texas expressed the opinion that the management of Pacifica had themselves dynamited the transmitter in order to attract public sympathy and to collect insurance money. The F.C.C. found that a showing had been made of a violation of the personal attack rule, in that aspersions had been made upon the honesty, character or integrity of an identified person or group during the presentation of views on controversial issues of public importance. The F.C.C., however, refused to take further action in view of the fact that the moderator of the offending program had been dismissed soon after making the statements in question.[23]

The Carlin Monologue Case

On October 30, 1973, at 2 P.M., a twelve-minute satiric monologue by George Carlin entitled "Filthy Words" was broadcast over WBAI. The recording was part of a regularly scheduled program involving a general discussion of contemporary society's attitude toward language. The monologue involved seven words in various combinations and permutations, "the ones you definitely wouldn't say, ever," in the performer's words, on the public airways. The broadcast was the subject of a single complaint to the F.C.C. by a man in New York who stated that he had heard the broadcast while driving with his young son. On February 21, 1975, the Commission issued a Declaratory Order granting the complaint and holding that Pacifica "could have been the subject of administrative sanctions, not imposed, for allowing the broadcast."[24] The Commission found the Carlin monologue to be "indecent" under 18 U.S.C. §1464 (1970), defined as

> "language that describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities and organs, at times of the day when there is a reasonable risk that children may be in the audience."[25]

The "indecent" language standard for programming promulgated by the F.C.C. creates an additional limitation on the First Amendment freedom of broadcasters to air nonobscene material consisting of otherwise protected speech. Concededly, the Carlin material did not appeal to "prurient" interests, distinguishing it in an important way from obscene speech. The F.C.C. definition additionally excluded from consideration, at least while children formed a significant portion of the listening audience, the criterion of literary or artistic merit, also a familiar standard from the Supreme Court's attempts to define obscenity.[26]

In a subsequent "clarifying order" the F.C.C. ruled that indecent language could be broadcast in a news or public affairs program or otherwise if it were aired at a time when the number of children in the audience was reduced to a minimum, provided that sufficient warning was given to unconsenting adults and if the language in context had serious opinion.) Yet in view of the Court's prior pro-Pacifica appealed the ruling to the United States Court of Appeals for the District of Columbia, which held, in a 2-1 decision, that the Commission's prohibition of "indecent" language was constitutionally overbroad and carried over into the statutorily prohibited area of ceonsorship.[26]

Pacifica argued before the Court of Appeals that "indecent" as used in the federal criminal code must be defined in the same way as the explicit types of conduct ruled obscene by the Supreme Court in *Miller v. California*, 1973.[29] Judge Tamm's lead opinion for the Court, in fact, relies in large part on the *Miller* standard in finding that the broadcast was protected speech. Judge Tamm held that the Commission had ignored both the statute forbidding the censorship of radio programs and its own decisions and orders leaving the question of programming content to the licensee.[30]

Particularly troublesome to the court was the fact that the F.C.C.'s order established a per se forbidden word list which made the uncensored broadcast of works of undisputed literary and artistic value prohibited for much of the day. Judge Tamm commented:

> "In its efforts to shield children from language which is not too rugged for many adults the Commission has taken a step toward reducing the adult population to hearing or viewing only that which is fit for children. The Commission's Order is a classic case of 'burning the house to roast the pig.'"[31]

In overruling the declaratory order, Judge Tamm's opinion, as well as the concurring opinion of Chief Judge Bazelon, relied in large part on prior Supreme Court opinions which emphasized the protected nature of the type of speech involved in the Carlin monologue. For example, although the right of individuals to be protected against intrusion into their privacy is entitled to greater consideration when such intrusions take place in the home, the Supreme Court had previously remarked that "[t]he radio can be turned off" by those who found its message offensive. (*Lehman v. City of Shaker Heights*, 1974.)[32] On the issue of protecting minors from certain types of "offensive" speech, Justice Powell, writing for the Court in *Erznoznik v. City of Jacksonville*, in 1975,[33] had noted that while society had the right to adopt more stringent controls on the availability of communicative material to youths,

> "[s]peech that is neither obscene as to youths nor subject to some other legitimate proscription cannot be suppressed solely to protect the young from ideas or images that a legislative body thinks unsuitable for them."[34]

It was, of course, possible that the F.C.C.'s order would eventually be found to be the type of "other legitimate proscription" Justice Powell had in mind.[35] (Indeed, Justice Powell implicitly so held in his concurrence to the Supreme Court's majority opinion). Yet in view of the Court's prior pronouncements in the area of First Amendment guarantees, it was hoped that the Circuit Court's decision on overbreadth and censorship grounds would be upheld.

Nonetheless, in a 5-4 decision, the Supreme Court reversed the circuit court's holding. (*F.C.C. v. Pacifica Foundation*, _____.)[36] Although unable to arrive at a majority position regarding the idea that speech is protected variably based upon its content, a majority of the Court held that the order was not unconstitutional under the First Amendment, either on the ground of overbreadth or because the right to prohibit material for broadcast is limited to obscenity. Emphasizing the importance of the individual's "right to be let alone" in the privacy of the home and the accessibility of broadcasting to children, Justice Stevens in his majority opinion analogized the broadcast of the monologue to an assault or to receiving a harassing phone call:

> "To say that one may avoid turning off the radio when one hears indecent language is like saying that the remedy for an assault is to run away after the first blow. One may hang up on an indecent phone call, but that option does not give the caller a constitutional immunity or avoid a harm that has already taken place."[37]

By contrast, Justice Brennan expressed the opinion that the majority had disregarded fundamental First Amendment principles and imposed its own notions of propriety on the whole of American people, whose rights to hear uncensored speech must be balanced against the potential offense to a few:

> "Whatever the minimal discomfort suffered by a listener who inadvertently tunes into a program he finds offensive during the brief interval before he can simply extend his arm and switch stations or flick the "off" button, it is surely worth the candle to preserve the broadcaster's right to send, and the right of those interested to receive, a message entitled to full First Amendment protection."[38]

Justice Brennan also dismissed the emphasis placed by the majority on the government's interest in protecting minors, observing that in the area of speech, the Court had previously limited this interest only to material with erotic appeal. (*Esznoznik v. City of Jacksonville*, 1971, *supra; Cohen V. California*, 1971.)[39] Justice Brennan also joined in a separate dissenting opinion by Justice Stewart which construed 18 U.S.C. §1464 (1970) as prohibiting nothing more than obscene speech.

Conclusion

On balance, and despite the particular reservations one may have concerning the outcome of the Carlin case, it must be said that the F.C.C. has extended considerable support on several occasions for the right of Pacifica stations to broadcast controversial materials, particularly of a political nature, and has thus far avoided a per se prohibition of all materials of an otherwise "offensive" character. Nevertheless, the Court's vindication of the F.C.C.'s ruling on the broadcast of "indecent" language has serious consequences on the ability of Pacifica listeners and others to hear the widest range of ideas protectable by the First Amendment. The Commission and the Court have persisted in the notion that some forms of speech are harmful to those who hear them. While this idea may have merit in the context of obscenity, the Carlin monologue was clearly non-obscene, protected speech. As such, the implications of this ruling are clearly disturbing from a libertarian viewpoint. Language is not simply a matter of words, but also expresses cognitive and emotive force, a concept which at one time had achieved some acceptance from the Court.[40]

Carlin's monologue was a form of expression evocative and important to most of his audience. It is the common, if not aesthetic, form of expression of particular segments of society which should have the right to hear unsterilized communication. The Commission and the Court's disapproval of this particular form is, in the last analysis, social, rather than one legally mandated.

Because of the unique nature of broadcasting, which allows greater government supervision over radio and television than is permissible in other areas of communication, it is likely that the freedom of Pacifica's listeners to hear materials such as the Carlin monologue will be restricted for some time to come.

1. 47 U.S.C. SS302(g) (1970).
2. 126 f.2d 124 (D.C. Cir. 1942).
3. 395 U.S. 367, 376-77 (1969).
4. 319 U.S. 190 (1943).
5. Id. at 226.
6. 151 F.2d 597 (3rd Cir. 1945), *cert denied* 327 U.S. 779 (1946); 423 F.Supp 1064 (C.D. Calif. 1976).
7. 44 F.C.C. 2303, 2306-2308 (1960); *see also, Comment*, Geo. Wash. L. Rev. 324 (1978).
8. *Sonderling Broadcasting Corp.*, 27 Rad. Reg. 2d (P&F), 285, 292-293 (1973), *Aff'd sub. nom. Illinois Citizen's Commission for Broadcasting v. F.C.C.*, 515 F.2d 397 (D.C. Cir. 1975).
9. 413 U.S. 15 (1973).
10. —— U.S. ——, 98 S.Ct. 3026 (1978).
11. 36 F.C.C. 147 (1964).
12. *See* correspondence cited in *Gene R. Stebbins, Listener-Sponsored Radio: The Pacifica Stations* (1969), unpublished doctoral dissertation, and discussion therein at pp. 241-248.
13. 36 F.C.C. at 149.
14. *Id.*
15. *See generally*, Stebbins, *supra*, at pp. 224-236.
16. 36 F.C.C. at 151.
17. F.C.C., letter to Pacifica Foundation, December 12, 1965.
18. *In re Application of Pacifica Foundation*, 16 F.C.C. 2d 712 (1969).
19. *In re Application of Pacifica Foundation*, 4 F.C.C. 2d 996 (1966).
20. *In re Complaint by United Federation of Teachers*, 17 F.C.C. 2d 204 (1969).
21. 17 F.C.C. 2d at 209, *quoting In re Complaint by Anti-Defomation League of B'Nai B'Rith*, F.C.C. 2d 190, 191-192 (1966), *aff'd*, 403 F.2d 169 (D.C. Cir.), *cert. denied*, 394 U.S. 930 (1969).
22. 47 C.F.R. SS73.598(a) (1977).
23. *In re complaint by Richard Manne*, 26 F.C.C. 583 (1970).
24. *In re Pacifica Foundation*, 56 F.C.C. 2d 94,99 (1975).
25. 56 F.C.C. 2d at 98.
26. 56 F.C.C. 2d at 98.
27. 59 F.C.C. 2d 892 (1976).
28. *Pacifica Foundation v. F.C.C.*, 556 F.2d 9 (D.C. Cir. 1977), *rev'd 3EM*, U.S. *3EM*, 98 S. Ct. 3026, 57 L. Ed. 2d 1073 (1978).
29. 413 U.S. 15 (1973).
30. 556 F.2d at 13. *See Jack Straw Memorial Foundation*, 29 F.C.C. 2d 667 (1967).
31. 556 F.2d at 17, quoting *Butler v. Michigan*, 352 U.S. 380, 383 (1957).
See also, Comment, 46 Geo. Wash. L. Rev. 408, 412 (1978).
32. 418 U.S. 298, 302 (1974) (dictum).
33. 422 U.S. 206 (1975).
34. 422 U.S. at 213-14.
35. *See Comment* 78 Colum. L. Rev. 164 (1978).
36. U.S. *3EM*, 98 S.Ct. 3076, L.Ed. 2d 1073 (1978).
37. 57 L.Ed. at 1093.
38. 57 L.Ed. at 1104 (Brennan, J. dissenting).
39. 403 U.S. 15 (1971).
40. *See Cohen v. California, supra*, at 25-26.

LEWIS HILL AND PACIFICA FOUNDATION: A BRIEF HISTORY

by Jessica Raimi

The name of Lewis Hill is not often heard in daily conversation here at WBAI, nor is it entirely absent. Everyone knows who he is. Few seem to know much about him except that he is in some way the author of our lives here, sort of a first cause.

Those who knew Lewis Hill describe him as magnetic and inspiring, strikingly articulate and witty. His voice was well suited to radio, resonant and controlled. His accent was upper-class, slightly affected, with no trace either of his native Kansas City or his adopted California.

He was somewhat intimidating. Al Partridge, who joined the project within the first year, recalls, "He wasn't a warm, put-his-arm-around-you type of person. He was reserved, not a jovial or a warm person, a cold guy in many ways... But Lew set the standards. He had excellent taste, excellent. He had the taste, the sensitivity, the feeling for art, and he unquestionably set the standards."

Everyone who knew him agrees as to his brilliance. He was a published poet and a gifted businessman. Everything he did, he did well. But all agree that the most impressive thing about his was his breadth of vision.

On reading the history of KPFA, particularly Hill's own account, one is struck by how close to his original conception the Pacifica stations are. Many institutions, when they become old and venerable, become set in their ways, and are forced to compromise their initial high aspirations. But Pacifica's ideals have not audibly suffered (at least not at WBAI, which is the only Pacifica station this writer has observed). Hill was a pacifist, and founded Pacifica in part to disseminate pacifist ideas, although this was only one of the many minority viewpoints Hill hoped the station would air. WBAI's policy is generally pacifism (or as it's called nowadays, non-violence); contrary opinions are shouted down. Experiments in socialism or democracy (depending on what you call it) to the extent of workers' participation in the governing bodies, are periodically attempted at WBAI. KPFA, throughout its early years, was organized in this way, and only abandoned that structure when the station was making its painful transition from a project started by a group of friends to an organization with a national mission. And although there have been many departures from Lewis Hill's stylistic tenets (for instance, he thought theme music for programs sounded too commercial, and in its early years KPFA simply turned off its mikes when there was a break between programs), many other customs begun at KPFA are still observed. Hill established and named the *Folio*. The casual attitude toward scheduled time, and the general rule that every voice heard speaks for itself, were basic to Hill's philosophy. Hill's early experience in commercial radio left him with a lasting hatred for its methods. He disliked advertising and abhorred subserviance to commercial sponsors. He saw the studio clock as the enemy of communication. But his analysis of what was wrong with commercial radio went deeper than mere accusations of commercialism.

In *Voluntary Listener-Sponsorship: A Report to Educational Broadcasters on the Experiment on KPFA Berkeley, California*, which Hill completed shortly before his death in 1957, he defines the Pacifica sound:

> ...A mutual sense of respect in broadcasting is possible only when the broadcaster does, in fact, participate in his own act; that is, when the thing broadcast actually arises in, or answers in immediate ways, the broadcaster's own sense of value. It is then, as with our acquaintance, that we are able to accept the occasion as real.
>
> The best educational and cultural programs, the best theater, the best art and thought in whatever form or medium, display this characteristic genuineness at their origin, and their effect arises from it. Thus when we think of broadcasting as *a series of interested acts*, it is plain, as has been noted before, that the audience cannot be defined (from the broadcaster's standpoint) other than as a single individual. That individual, being imaginary, is no doubt a compound inner image representing an idealization of the broadcaster himself. So be it. When the address in the studio is to that part of the broadcaster's identity which he most respects, most of us will be honored to share it.
>
> Peeking through the curtain, then, will do no good; for the intentional audience is not an aggregate of any description...[1]

The Origin of Pacifica

Lewis Kimball Hill was born May 1, 1919 in Kansas City, Misouri. His family was wealthy—his father controlled Atlas Life Insurance, and his mother's family had holdings in petroleum. Like many geniuses, Hill started on his chosen path early in life. At the age of six he built a working crystal radio in a shoebox. At eight, he learned to play the ukelele, the beginning of a lifelong interest in music.

At sixteen he was sent to Wentworth Military Academy in Lexington, Missouri. By all accounts he hated it there, and came to question the use of force in resolving conflicts of interest, if he had not done so before. Two years later, in 1937, he entered Stanford University, in Palo Alto, California. There he studied philosophy and became interested in the ideas of the Quakers, ultimately becoming a pacifist himself.

In 1941 Hill was drafted. He registered as a conscientious objector, and was sent to work on a reclamation project in Coleville, California, under the auspices of Civilian Public Service. Before long, however, he was discharged for reasons of poor health. He was afflicted with arthritis of the spine, and suffered from this ailment increasingly in later years.

Hill went to Washington, D.C. where he had a job running the American Civil Liberties Union office, whose principal activity at the time was defending conscientious objectors. He got a second job as an announcer at radio station WINX. When the station was bought by the *Washington Post*, Hill was promoted to night news editor. He became increasingly embroiled in conflicts with the station management over the presentation of the news. One story, possibly apocryphal, has Hill walking out during a newscast when he was supposed to read a dog food commercial following a story about war casualties. Be that as it may, his distaste for rip-and-read news was one of the things that led him to the idea of Pacifica. He was later to write, in one of his KPFA Folio essays, that, "The hourly broadcast of such 'canned' news, by announcers whose specialty is a tone of restrained hysteria, is one of the more ludicrous aspects of present-day radio."[2]

It was during the summer of 1945 that Hill got the idea for a different kind of radio station, one that would not bow to the demands of its advertisers, but which would be controlled by the programmers themselves and be directly responsible to the listeners. He was by this time committed to the idea of disseminating pacifist thought. He had considered starting a newspaper for the purpose, but the cost of such an enterprise was beyond his means, and besides, he envisioned a different kind of communication. A radio station, he felt, could have far more influence and would cost less to set up. In his first prospectus for a radio station, drawn up in 1946, he stated:

> Few problems confronting the cause of peace have been accented as firmly in recent years as the need for new channels of education. Already existing organs of thought and information in this field ... are designed in the main to serve as an inner circle of specialized memberships ... men and women dedicated to world understanding—especially since 1939—have been made to feel their severe impotence in the surge of public affairs outside their subscription and mailing lists. If prevention of war depends in part upon an overwhelming public sentiment against it, the groups most devoted to war prevention are still without any of the means of widespread communication needed to engender such sentiment ... The major job of those determined to see a pacific world in our time, is therefore, to enter the region close to home, to speak through the newspapers, on the street, and over the radio stations...[3]

Hill and his wife, Joy, moved to San Francisco around the end of 1945. They went to San Francisco primarily because they thought the cultural atmosphere of the area, with its concentration of artists and universities, would be responsive to the project. Their idea at the time was to run the proposed radio station as a cooperative, and there were many coops in that scenic center of alternate life-

Jessica Raimi is a fan of Lewis Hill and longtime Pacifica orphan.

[1] Hill, Lewis, *Voluntary Listener-Sponsorship: A Report to Educational Broadcasting On the Experiment at KPFA, Berkeley California*, Pacifica Foundation, 1958, pp. 57-8.

[2] KPFA-Interim Program Folio, July 17-30, 1949.

[3] Pacifica Foundation, "A Radio Prospectus," San Francisco, July 1946.

style. However, when they investigated further, they found that a cooperative could only legally be formed to produce a product, and the airwaves were not considered a product. So they abandoned that approach.

Hill got a job as news director at KYA, a San Francisco station, and went on trying to interest others in his idea. He was successful in this, and on August 24, 1946, Pacifica Foundation was formed as a non-profit corporation.

The five directors of the Foundation were Hill, H. Don Kerschner, Homer Sisson, William Triest and John Waldron. The purposes of the Foundation were set forth in its articles of incorporation:

> (1) To encourage, and provide outlets for, the creative skills and energies of the community; to conduct classes, study groups and workshops in writing and producing of drama; to establish awards and scholarships for creative writing; to offer public facilities to amateur instrumentalists, choral groups, orchestral groups, and musical students; and to promote and aid other creative activities which will enrich the standards of art in the community.
>
> (2) To promote the full distribution of public information; to obtain access to sources of news not commonly brought together in the same medium; and to employ such varied sources in the presentation to the public of accurate, objective, comprehensive news on all matters vitally affecting the community.
>
> (3) To engage in any activity that shall contribute to a lasting understanding between nations and between the individuals of all nations, races, creeds and colors; to gather and disseminate information on the causes of conflict between any and all of such groups; and through any and all means available to this society to promote the study of political and economic problems, and the causes of religious, philosophical, and racial antagonisms.
>
> (4) To establish and maintain radio, school, newspaper, printing, publishing, and bookstore facilities, and any other activities that may be deemed necessary or appropriate to the carrying out of any of the purposes of this corporation.
>
> (5) To do such things and engage in any such activity as shall serve the educational, recreational and cultural welfare of its members and the public.[4]

At the time, the group hoped to obtain an AM frequency. They applied to the F.C.C. for a license to broadcast at 1210 kilocycles with a power of 1000 watts. They envisioned a commercial station, but anticipated taking advertising only at first to supplement the income from listener subscriptions. They intended to limit the sale of time to one-third of their total broadcast time, and to air only commercials in good taste, free from "... the irritating, repetitious use of names, slogans, or catch-phrases, singing, music or sound effects ... [or which] make use of vague or unverified testimonials from individuals or groups..."[5] Programming would consist of music (classical, popular and folk); news from diverse sources; original drama with emphasis on programs for children, public affairs programs; and religious programs.

The F.C.C. denied them the frequency on the grounds that it was too close to two powerful stations on either side of it. The two 50,000 watt stations were owned by NBC and ABC respectively, and representatives of these corporations had opposed Pacifica's application. Hill saw this as the strong banding together against the weak, but he was in too deep to quit.

In the fall of 1947, Pacifica resubmitted its application, this time requesting an FM frequency in Berkeley. Less than 20% of the local population owned FM sets at the time, but Hill hoped that the quality of Pacifica's programs might persuade more people to buy them. While the small size of the potential audience was a disadvantage, FM was superior in broadcasting music. Most important, there were still a number of unassigned FM frequencies in the area.

On March 31, 1948, Pacifica Foundation received its construction permit for KPFA.

Hill and his group had by this time raised about $30,000 from individuals interested in the project. This was not enough to build a station and operate it for the first lean months, but Hill did not see how he could raise any more. In a letter to a friend, he wrote in January 1949:

> We are about to build a kind of preliminary, experimental, interim KPFA. This step is dictated by a fish-or-cut-bait feeling in the project, not by a conclusion of the project's financial and promotional problems. There is considerable hope that we will be able to arrive at the final goals ... we have decided the project can't sit on its hands any longer. We must begin to deal in facts as well as plans. There is just enough cash to put a small operation on the air, and we are going to do it. Our past experience indicates that if necessary, we can raise enough money locally from month to month to keep a small operation going..
>
> We will begin with the proposition that the principle of good radio is still imagination and a fairly quiet room. A small studio-transmitter set-up with adequate but not lavish equipment, and a very tiny full-time staff, very tiny—five people. Everyone on this staff, each and all of us, will start the project working for a lordly sum of $70 per week...
>
> I think we can make the grade all the way to the project's goals. Nothing can guarantee it, but I am certain we will do some important things while we are finding out.[6]

KPFA-Interim

Studio space was rented at 2054 University Ave Berkeley, and construction began. Ed Meece, hired as chief engineer, installed the transmitter on the roof of the building. The transmitter could only produce 550 watts of power, though the station was authorized to operate at 1000 watts, but the F.C.C. approved operation at the lower power. (For comparison, WBAI operates at 50,000 watts and has a listening radius of about fifty miles.) This meant that the listening area was more or less confined to Berkeley, but then, that was where the potential audience was concentrated.

On April 15, 1949, KPFA-Interim started broadcasting.

The interim operation was supposed to be commercial, but it soon became apparent that, while popular response was very favorable among FM listeners and media commentators, the programming was not attracting any advertising. It is possible that advertising was never very actively solicited. One of the foundations of Hill's thought on the subject was that most of the staff of commercial radio stations were employed in selling advertising to the exclusion of attention to programming. The large radio networks were growing during this period, and the trend in commercial radio was toward less and less locally produced programming. The staff of KPFA-Interim devoted most of their energy to producing programs, and the rest of it to promoting the station and trying to attract subscribers.

KPFA broadcast for fifteen months as an interim operation. They were on the air only fifty-seven hours a week, weekdays, from 7:00 to 10:00 in the morning and 4:30 to 10:30 in the evening: on weekends, they broadcast from 3:00 to 6:00 in the afternon, and from 7:30 to 10:30 in the evening. The staff figured the listeners were busy with dinner between 6:00 and 7:30 and this hiatus allowed the staff a dinner hour as well.

In December, 1949, Pacifica was granted tax-exempt status by the IRS, which meant that voluntary contributions to the station were now tax-deductible. KPFA went on soliciting listener subscriptions, and did gain some subscribers. But in the spring of 1950 the Foundation ran out of money, and on August 8, 1950, they were forced to go off the air for lack of funds.

Fatter Years

There followed nine months of dedicated fundraising, and on May 19, 1951, KPFA returned to the air with more subscribers than before and more popular support. An improved transmitter allowed them to broadcast at a power of 16.1 kw, and this naturally enlarged the station's potential audience.

In the fall of 1951, Hill applied for a grant from the Fund for Adult Education, an arm of the Ford Foundation which funded educational projects for adults, reasonably enough. The FAE awarded Pacifica $150,000 to subsidize their operations until the station could build a stronger base of listener support. Half the sum was for physical equipment, and the other half was to be paid out for operating expenses over three years, in decreasing installments each year, since subscription revenues were expected to increase.

For the first time the station was relatively flush. The grant enabled KPFA to move to its present studios at 2207 Shattuck Avenue in downtown Berkeley, to equip the studios as befitted a radio station, and to buy a new transmitter and transmitter site from an FM station that had gone out of business. KPFA applied for and received permission to broadcast at the frequency the other station had used, changing their signal from 100.1 megahertz to 94.1 megahertz, the frequency the station occupies to this day. And as of January 1, 1952, KPFA had 1,510 subscribers.

When Pacifica Foundation was incorporated in 1946, a peculiarly insular governing structure was designed for it. It consisted of three committees: an executive committee of persons "actively and continuously engaged" in Pacifica, whose function it was to decide on major questions of policy; a committee of directors, composed of five executive members, to attend to the daily business of the station; and an advisory committee of distinguished citizens, who had no vote.

In other words, the Foundation was governed by the staff. Hill wanted to insure autonomy for the station, making the staff responsible for themselves and responsible to the listeners. Remembering his disputes with the management of WINX, he wished to eliminate the separation of workers and management.

It is interesting to note that the Foundation's structure had traits in common with socialism—government by workers' committee, and equal wages for all. Yet the principle of listener-sponsorship is libertarian, perhaps even somewhat capitalist, in that it is a direct exchange of money for services. In another sense, of course, the scheme is utopian. Since one can receive the station for free, listener support must be solicited by appealing to conscience. And some would argue that government by committee is itself a utopian idea.

The flaws in the structure were not obvious at first. Hill was the unquestioned leader of the group. The staff elected him chairman of the executive membership, and though he did not bear the title of station manager, he served that function as well. The executive membership rarely called a vote at their meetings: decisions were arrived at by concensus, and Hill could generally sway the others to his ideas. The group was possessed of a common ideal, and were united in the struggle to survive.

Pacifica never accumulated any capital, despite the immense surplus value of the staff's labor. Hill did not want to raise the subscription rate from ten dollars a year. He had arrived at that figure through his "2% Theory", by dividing the amount of the station's yearly projected operating budget by 2% of the projected listening audience. In real life, income and expenditure never balanced. (This tradition, too, is revered up to the present.)

But with the relative prosperity afforded by the Fund for Adult Education grant, factions began to develop among the staff. The project was no longer solely Hill's. Others had given their energies, and the station now had a life of its own.

Hill expected loyalty from the staff. He was convinced that he knew best and expected the others to agree—a good planner but a poor politician. It seemed only natural to him that he sould make the decisions, since he was usually the best-informed on a given problem, and the most aware of his own larger plans. He did not solicit staff participation outside his own camp, nor did he work to give the appearance of consulting the staff.

His confidence was such that he was willing to run KPFA on anticipated income. Although he knew that the staff suffered when their meager paychecks were weeks overdue, and he felt for them, expediency always won out. He knew the staff worked for love more than money, and the station would always be staffed. Given the choice between buying a new piece of equipment and meeting a payroll, he would buy the equipment. He did not ignore the staff's distress, but it was the radio station that concerned him, and he saw every expenditure as a necessary investment that would eventually pay off. In the long run, he was right, but in the short run his policy courted the growing resentment among the staff.

Nonetheless, Hill always looked toward expansion. The Articles of Incorporation show the scope of his ambitions for the project. According to his theory, any major city in the country would be capable of supporting a radio station through listener subscriptions, and he envisioned a network of such stations. He dreamed of starting a television station, and of projects in publishing.

Al Partridge recalls, "Lew demanded dedication from people—sacrifice and serve and all that... .He couldn't understand other people's poverty. Everyone had outside jobs, everyone went without. A lot of us felt we should consolidate what we had before pushing out. Lew had money—he never suffered. He couldn't understand that you can only survive so long with that emotional dedication, and then you have to pay your bills. . But it wasn't only a matter of money. The staff was never consulted—they felt unappreciated. Some people worshipped Lew, but in a sense, he wasn't loved."

This is the first part of a two-part article.

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[5] Pacifica Foundation, "A Radio Prospectus", pp. v-vi.

[6] Lewis Hill, letter to Rupert Pray, Jan. 11, 1949, cited in Stebbins, Gene R., *Listener-Sponsored Radio: The Pacifica Stations.*

THE RED MENAGE AT PACIFICA: THE SISS INVESTIGATION

by Norman Bauman

In 1962, the Senate Internal Security Subcommittee began an investigation of, as Senator Thomas Dodd described it, "possible Communist infiltration or penetration of an important radio chain, the stations of the Pacifica Foundation." Such infiltration, said Dodd, would "give influence to agents of a foreign totalitarian power seeking to poison the well-springs of public opinion in the United States." Pacifica had been covering, among other things, the hearings and the attendant police violence of the House Un-American Activities Committee. Pacifica decided that it had nothing to hide and would cooperate.

The Federal Communications Commission held up Pacifica's license renewal. In addition to the charges of Communist infiltration, there were also several complaints of offensive programing (including a program about homosexuality) and a technical question (easily resolved) about FCC regulations.

The FCC's decision to renew Pacifica's license, often described as a landmark ruling for freedom in broadcasting, is known as "The Pacifica Case."

The FCC decided that three of the programs, in context, did meet standards of acceptability; two programs did not (as Pacifica conceded), but were isolated mistakes; and that there was no evidence of Communist infiltration.

The "Pacifica Case" decision (In re Pacifica Foundation, 36 FCC 147, January 22, 1964) is summarized as follows.

BY THE COMMISSION: COMMISSIONER LEE CONCURRING AND ISSUING A STATEMENT.

The programming issues.

The principal complaints are concerned with five programs: a December 12, 1959 broadcast over KPFA, at 10 p.m., of certain poems by Lawrence Ferlinghetti (read by the poet himself); "The Zoo Story," a recording of the Edward Albee play broadcast over KPFK at 11 p.m., January 13, 1963; "Live and Let Live," a program broadcast over KPFK at 10:15 p.m. on January 15, 1963, in which eight homosexuals discussed their attitudes and problems; a program broadcast over KPFA at 7:15 p.m. on January 28, 1963, in which the poem, "Ballad of the Despairing Husband," was read by the author Robert Creeley; and "The Kid," a program broadcast at 11 p.m. on January 8, 1963, over KPFA, which consisted of readings by Edward Pomerantz from his unfinished novel of the same name. The complaints charge that these programs were offensive or "filthy" in nature. . . .

There is, we think, no question but that the broadcasts of the programs, "The Zoo Story," "Live and Let Live," and "The Kid," lay well within the licensee's judgment that the three above-cited programs served the public interests and, specifically, the needs and interests of its listening public. Thus, it has pointed out that in its judgment "The Zoo Story" is a "serious work of drama" by an eminent and "provocative playwright"—that it is "an honest and courageous play" which Americans "who do not live near Broadway ought to have the opportunity to hear and experience. . . ."

Finally, as to the program, "Live and Let Live," Pacifica states that "so long as the program is handled in good taste, there is no reason why subjects like homosexuality should not be discussed on the air"; and that it "conscientiously believes that the American people will be better off as a result of hearing a constructive discussion of the problem rather than leaving the subject to ignorance and silence."

We recognize that as shown by the complaints here, such provocative programming as here involved may offend some listeners. But this does not mean that those offended have the right, through the Commission's licensing power, to rule such programing off the airwaves. Were this the case, only the wholly inoffensive, the bland, could gain access to the radio microphone or TV camera. . . .

As to the Ferlinghetti and Greely programs, the licensee asserts that in both instances, some passages did not measure up to "Pacifica's own standards of good taste." Thus, it states that it did not carefully screen the Ferlinghetti tape to see if it met its standards "because it relied upon Mr. Ferlinghetti's national reputation and also upon the fact that the tape came to it from a reputable FM station." It acknowledges that this was a mistake in its procedures and states that "in the future, Pacifica will make its own review of all broadcasts. . . ." . . .

One other programing aspect deserves emphasis. Complaint has also been made concerning Pacifica's presentation of "far-left" programing. Pacifica has stated that it follows a policy of presenting programs covering the widest range of the political or controversial issue spectrum—from the members of the Communist Party on the left to members of the John Birch Society on the right. Again, we point out that such a policy (which must, of course, be carried out consistently with the requirements of the fairness doctrine) is within the licensee's area of programming judgment.

Communist Party affiliation issue.

Under the public-interest standard, it is relevant and important for the Commission to determine in certain cases whether its applicants or the principals of its applicants for broadcast licenses or radio operator licenses are members of the Communist Party or of organizations which advocate or teach the overthrow of the Government by force or violence. . . On the basis of information obtained from Government sources, the foundation, and our own inquiry, we do not find any evidence warranting further inquiry into the qualifications in this respect of Pacifica Foundation. . . .

Concurring statement of Commissioner Robert E. Lee

I concur in the action of the Commission in granting the several applications of Pacifica Foundation. However, I feel constrained to comment on at least one program coming to our attention insofar as it may or may not reflect these stations' program policies.

Having listened carefully and painfully to a one-and-a-half-hour tape recording of a program involving self-professed homosexuals, I am convinced that the program was designed to be, and succeeded in being, contributory to nothing but sensationalism. The airing of a program dealing with sexual aberrations is not to my mind, per se, a violation of good taste nor contrary to the public interest. When these subjects are discussed by physicians and sociologists, it is conceivable that the public could benefit. But a panel of eight homosexuals discussing their experiences and past history does not approach the treatment of a delicate subject one could expect by a responsible broadcaster. A microphone in a bordello, during slack hours, could give us similar information on a related subject. Such programs, obviously designed to be lurid and stir the public curiosity, have little place on the air.

I do not hold myself to be either a moralist or a judge of taste. Least of all do I have a clear understanding of what may constitute obscenity in broadcasting.

Norman Bauman is a regular contributor to the Folio.

COMMENTARY BY WILLIAM RUSHER

The regular nightly Commentary series on all Pacifica Radio stations was designed to reflect the most diverse opinion spectrum possible, including uncommon as well as orthodox views. The following 1961 commentary by William Rusher, publisher of *National Review*, set forth his reasons for declining to participate further in this series.

For the past year representatives of *National Review*, America's leading journal of conservative opinion, have participated in WBAI's Commentary series along with spokesmen from a wide variety of other points of view. We have been grateful to WBAI for their hospitality and we hope that you have learned something even if you have not enjoyed our analyses of public questions. However, we have come to the reluctant conclusion that *National Review* must withdraw from further participation in the Commentary series. I might add that we are being joined in our withdrawal by George Sokolsky and Professor Russell Kirk and Ernest Van Den Haag. WBAI has asked us to give the reasons for our decision and we are happy to do so.

Let me begin by reading to you three sentences from the talk with which I inaugurated *National Review*'s appearances on Commentary a year ago. I said at that time, and I quote, "*National Review* declined the first invitations we received to broadcast on this station because its programs at first seemed to us heavily loaded with both open and concealed spokesmen for the cause of Communism. We conservatives believe in free speech—so much so, indeed, that we will not insult it by pretending that Communists are engaging in it when they talk to others." But, I went on to say, WBAI is no longer serving as a handy platform for Communists and while that remains true we *National Review* conservatives will gladly appear on its programs to match our arguments and our wits against the best the non-Communist left has to offer—close quotes. That was what I said a year ago. In the months that followed WBAI presented a broad range of able commentators—left, right, and center. But until recently it no longer included known Communists among them. Now it has resumed the practice of inviting Communists to participate in the Commentary series and, as I said a year ago, *National Review* is unwilling to continue its own participation under those circumstances. Let me emphasize that the issue is not whether Communists in this country should have the right to express their views. That question is debatable but it does not concern us here. There are a score of ways in which the American Communist Party today can and does speak out on any subject that interests it—through its own newspapers and magazines and from its own hired halls and soapboxes, but nothing in the First Amendment to the Constitution obligates other Americans to make their communications facilities available to the Communists—still less to treat a Communist as just another participant in the discussion process. Do not be misled, therefore, by the contention that some sort of necessary service to liberty is involved in WBAI's decision to invite known Communists to participate in this Commentary series or by the argument that the appropriate response is to have *National Review* continue in the series and present an opposing point of view.

National Review is always ready to disclose the dishonesty, not to mention the downright falsity of Marxist dogma, but the problem here runs much deeper. The Commentary series offers a platform to many distinguished representatives of varying viewpoints. To be included among them is to be recognized and accredited, by implication, as a person genuinely interested in the pursuit of truth through the processes of rational discussion and that a convinced Communist is not and cannot be. He is committed in advance to a particular concept of what is truth and he is ready to use any dialectical device, however dishonest, to further the success of his concept. He is therefore quite simply unfitted by his own choice to take part in the normal human exchange of honest views, honestly held and honestly defended. His participation in that process is from end to end one vast deception and those who enable him to commit it or who thoughtfully provide camouflage for it are to this extent his accomplices in the deception.

The deception is rendered still more complete in the case of Communists who appear on WBAI by the fact that the station does not identify these people as Communists even though they hold public positions in the Communist apparatus. Instead they are introduced to you under various circumlocutory titles—director of this, editor of that—titles normally recognized only by professional students of Communist organizations. Perhaps you heard one such speaker when he appeared on WBAI not long ago. You are scheduled to hear another very soon. Since they, of course, do not identify themselves as Communists and since WBAI itself does not so describe them, you are left to guess which, and all this is justified in the holy name of free speech. I will not spoil WBAI's fun or yours by telling you which of the voices you have recently heard on this microphone and which others you are soon to hear belong to card-carrying members of the American Communist Party. Suffice it to say that I have discussed those names with the management of this station and that no attempt has been made by WBAI to deny to me that they are precisely what I have described them as being. But I do suggest that if WBAI is truly interested in the discussion process and seriously thinks that Communists have something worthwhile to contribute to that process, then the very least it can do is identify Communists when it makes its microphones available to them.

But there is yet another reason why *Notionol Review* is withdrawing from the Commentary series. WBAI is, as you know, owned by a tax-exempt foundation which is another way of saying that in the last analysis it can be supported by contributions which the donors can then deduct from the figure for gross income on their tax returns. The government permits this on the theory that the Pacifica Foundation, which owns WBAI, is an educational institution and is therefore entitled to special consideration as a matter of national policy. Now I do not for a moment doubt the sincerity of WBAI's motives in inviting *National Review* to appear on the Commentary series, but it is a fact that the participation of representatives of a pronouncedly conservative publication will go far toward reassuring the tax authorities as to the educational nature of Pacifica's WBAI and may have a soothing effect on the Federal Communications Commission as well if the station insists on broadcasting fifteen-minute chunks of Communist propaganda at irregular intervals on the same series of programs. Much as *Notional Review* has valued an opportunity to state the conservative case over WBAI, we are not prepared to serve in return for that privilege as a convenient set-off for an otherwise plainly noneducational endeavor.

Ladies and Gentlemen, it amounts to this. In our time the world must meet the challenge of a global conspiracy—a conspiracy which in the name of a pitifully inadequate view of life and history is seeking to brutalize mankind. If we have lost the will to resist that conspiracy, if we are narcissistically bent only on watching the intricate interplay of clashing ideas in our own minds, then it will not long matter who speaks to you on the Commentary series over WBAI. But *National Review* persists in believing that the Communist conspiracy can and should be resisted and we therefore decline to be a party to a deception that can only further it. With all due respect to different viewpoints, save one, and a parting salute to our colleagues and opponents on these programs, save only the growing number of Communists among them, we bid you a regretful farewell.

Reprinted from *The Exacting Ear*, edited by Eleanor McKinney, with permission of Pacifica Foundation.

BARRON'S

50 CENTS — *National Business and Financial Weekly* — APRIL 6, 1970

Air Wave Pollution

The Pacifica Foundation Has Broadcast It For Years

The accompanying article was written by Shirley Scheibla, Barron's Washington Editor.

WASHINGTON, D.C.—On April 21 the Federal Communications Commission will open hearings on competing applications for this city's last available educational FM radio station. The proceedings should attract nationwide attention, if only because one of the applicants is the ultra-leftist Pacifica Foundation. Though Pacifica has been highly controversial ever since FCC licensed it to operate its initial radio station 20 years ago, this will be the Commission's first hearing involving the Foundation, which now has five. It began launching its fifth, in Houston, early this month, and its right to continue to operate hangs upon the outcome of the Washington case.

* * *

According to FCC files and the Congressional Record, programs broadcast recently over wholly-owned Pacifica stations have featured regular news commentaries by identified Communists and Black Panthers, tapes made by Radio Hanoi, Red Chinese propaganda and advocacy of blowing up police stations and fire houses. Hence the case willy-nilly involves official clarification of fundamental issues of public policy. For one thing, it raises the question of whether such programming is in the public interest, which the Commission, in the licensing of broadcasters, is supposed to serve. Is it proper to ban cigaret advertising because smoking might be detrimental to health, but continue to license Pacifica stations which time and again have allegedly advocated mass violence and murder? Is such programming protected by the Constitutional guarantee of freedom of speech and/or the legislative ban on censorship?

The hearings may result in a tightened FCC definition of an educational broadcaster. They also may focus public attention on the failure of the Commission to investigate the financial backing of applicants once they qualify as "educational."

The case already has shown how little the agency does to keep track of over 7,600 stations now operating under license. The FCC has no monitoring staff; a complaints branch of exactly five full-time people handles complaints involving all of them. It also has revealed how matters of great import referred to the Justice Department sometimes fail to reach the top authorities. Thus, while the Pacifica case involves allegations of subversion and incitement to riot, Deputy Attorney General Richard R. Kleindienst told Barron's that nothing involving Pacifica has been brought to his attention.

By the time the Pacifica case proceeds from the hearings before a trial examiner and reaches the full Commission, the term of one of its most liberal members, Kenneth Cox, will have expired. Thus, Pacifica also is likely to supply an indication of whether a new Republican majority will reverse the liberal bias which the agency has displayed to date in broadcasting licensing. The case also will indicate how far FCC's ultra-liberal commissioner, Nicholas Johnson, can go without disqualification.

The record indicates that the FCC should have considered most of these questions in a public hearing and acted on them long ago. FCC's complaint files bulge with letters and telegrams—some dating back years—from citizens voicing alarm over Pacifica's programs and beseeching the Commission to act. On June 2, 1969, Mrs. Hans K. Ury of Berkeley wrote the FCC about the role she said KPFA played in the so-called People's Park riot. According to her letter, KPFA broadcast appeals by Max Scheer, editor of the underground publication, Berkeley Barb, for reinforcements to go to the site to battle the police.

The complaint prompted an FCC letter of inquiry to the station, which drew this response from station manager Alfred Silbowitz: "Mrs. Ury's allegations are without foundation. Station personnel at no time encouraged listeners to oppose the police or to go to the scene of the news event that was being covered." The files indicate no further action by the Commission, although a wire from Martin Rabkin to the FCC indicated that KPFA was ordered by the Berkeley police to stop its live, on-the-scene broadcasting of the riot.

A letter to the Commission from David Bolender of Long Beach alleges that on March 7, 1969, a member of the Black Panthers said over KPFK that Los Angeles police kill black babies and exhorted his audience to kill the Los Angeles police. Again, Harvey S. Frey, M.D., of Los Angeles wired the Commission, "I request that you obtain and save a tape of the program, 'Black Is Beautiful,' broadcast by KPFA on February 16, 1969. The statements made by the host of the program at about 5:50 p.m. constitute in my mind a direct incitement to riot, murder and robbery."

Complaint files on Pacifica's New York station, WBAI, are even thicker. On April 7, 1968, Robert Potter of Clifton, N.J., wrote that after the death of Martin Luther King, WBAI carried a speech which urged listeners "to blow up power plants, police stations and water stations in retribution for the death of our leader." That same month, Herman H. Kahn of New York expressed concern about a WBAI broadcast of a news report from Moscow consisting of verbatim quotations of Pravda and Izvestia concerning the assassination of Dr. King. Mr. Kahn said it was "a thinly veiled call to arms, riot and revolution. . . . I was told in advance about this broadcast by Negro friends who advised that a telephone chain squad was formed to urge Negroes throughout the metropolitan area to tune to this station. . . . If ever there was a call to riot, this was it. If ever there was a shout of fire in a crowded theater, this was it."

William B. Ray, Chief of the FCC Complaints and Compliance Division, replied to Mr. Kahn that the Commission must not censor, and that expressions of views which involve no clear and present danger of serious substantive evil come under the protection of Constitutional guarantees of free speech.

Senator Jacob K. Javits (R., N.Y.) forwarded to the Commission a letter from M.I. Thomas, president of Tempco of Passaic, N.J., which said that on January 10, 1969, WBAI broadcast programs of Black Panthers, including Mrs. Eldridge Cleaver, in which "they spoke at length on the reasons for eliminating certain members of the Negro community who did not conform to their standards of militancy. The elimination in the context of the discussion was a clear synonym for murder, and I cannot help but be concerned about its effect upon a large and perhaps unsophisticated radio audience. I note that the station Folio (program guide) presents these Black Panther programs on a regular basis, and it is possible that this poison is being broadcast with alarming frequency."

Robert V. Cahill, legislative assistant to the FCC chairman, wrote Senator Javits: "If Mr. Thomas has reason to believe that station WBAI has failed on an overall basis to present opposing viewpoints on any such issue and will furnish specific factual evidence, the Commission will make appropriate inquiries."

* * *

All Pacifica stations, including WBAI, readily acknowledge that they regularly broadcast programs by homosexuals for homosexuals. When one listener requested time under the fairness doctrine to present his case against homosexuality, WBAI responded to FCC that "the tone and content of his literature has not indicated to us that he would be able to contribute constructively to

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REPRINT

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REPORT FROM THE BOARD

by Peter Franck
First Vice-President, Pacifica Foundation

During the time this column has been appearing in the Folio, people have been asking about the nature of the Pacifica Foundation: What is it? How does it operate? What are its responsibilities? This column will try to answer and clarify some of those questions.

"Foundation" is another term for a nonprofit corporation. Pacifica was incorporated in the State of California in 1946 for the purpose of starting KPFA as the first listener-sponsored station in the United States. Its activities are, and always have been, confined to the broadcsat operations of its stations, and to its Program Service and tape library. Pacifica is not an "endowed foundation": it has no funds other than the operating funds of its stations, and the income from tape sales.

Pacifica's ultimate governing body is the Board of Directors of the Foundation, frequently referred to as "the national board." This board is composed of up to four members designated by each station's local advisory board. It also includes three members who have acted as advisors to the Program Service.

The National Board elects a President, several vice-presidents, a secretary, and a treasurer. The President of the Foundation is Pacifica's chief executive officer, and is ultimatley responsible for the hiring and firing of station managers and Foundation staff.

Each Pacifica station has a local advisory board, which is composed of members of the community in which the station broadcasts. The mandate of these "Local Boards" is to provide the station with a link to the community, to help develop and monitor station budgets, and to act as advisors to the manager and staff. The legal power of the local board is the nomination of National Board members, an annual budget recommendation presented to the National Board, and recommendations toward hiring and firing of managers.

The local boards have generally selected their own members, trying both to achieve diversity and to gain some degree of representation from the listeners and from important groups in their communities. KPFA and WBAI have experimented by having representatives of active support groups elected to their local boards.

As in most organizations, there is some difference between the structure on paper and its actualization. Pacifica stations are staffed by people who are highly motivated and underpaid. They rely heavily on volunteers. The dedication, enthusiasm, and competence of the staffs result in their having a great deal of influence over programming and over the overall direction of each station.

The National Board meets three or four times a year. In addition to framing basic policy, these meetings provide an opportunity for those in Pacifica to exchange information about the problems and achievements of the various stations.

Board meeting locations rotate among the five stations. They are open to interested listeners (with the rare exception of executive sessions on personal matters).

In addition, there are several ongoing Pacifica National Board committees. The executive committee meets or consults by mail and phone between board meetings, and has the authority to act for the National Board in times of emergency. The Communications Policy Committee is responsible for working with our counsel in presenting Pacifica positions and concerns to the FCC; it is also responsible for developing policy recommendations to the full board on FCC rules, and on legislation concerning broadcasting. The Affirmative Action Committee was mandated at the November 1978 meeting to work with the National Office in the development of a Pacifica-wide affirmative action plan.

The ongoing national functions of the Foundation are carried out by the Executive Director and the Controller in the Pacifica National Office in Los Angeles. The operations of that office are funded by a levy on station revenue, which averages at 23% of the income for the three large stations. The levy also pays for common expenses of all the stations administered by the National Office. These include insurance, servicing subscriptions, accounting, the Pacifica National News Service, and the Washington Bureau. A little less than half the levy (48%) supports the ongoing planning, fund-raising, and fiscal monitoring functions of the National Office.

One of the major responsibilities of the Foundation is to obtain and preserve our broadcast licenses. Pacifica is represented before the Federal Communications Commission by the law firm of Arent, Fox Kintner, Plotkin and Kahn, a well-respected Washington firm with a large communications division. The firm represented Pacifica before the FCC and the United States Supreme Court in the recent Carlin case, which tested the right of the FCC to prohibit broadcasters from carrying language the Commission defines as indecent (a restriction that cannot be imposed on the print press).

Pacifica is in a period of major transition. Three years ago, Pacifica, nationally, had two employees in its office, two in its Washington bureau, and its expenses could be covered by only a 5% levy of station income. But in 1976, the Board determined that the complexities of running five modern radio stations, of insuring sufficient accounting practices to protect the Foundation's tax-exempt status, and of insuring sufficient broadcast practices to protect the licenses required the active involvement and supervision of a national staff. The decision to hire an executive director was made. The National Office has now grown to six employees and an annual budget of just under $300,000.

At its most recent meeting, the National Board debated at length the question of whether to place more reliance on the local boards and stations, or whether to continue centralization. However, it is necessary to avoid, on the one hand, creating such a centralized organization that the stations are isolated from their own communities and thus lose touch with and accountability to those communities. On the other hand, Pacifica is attempting to recognize the fact that this is one country, and is part of what must be one world. It is working, as a national organization, to find ways of making use of new technology (such as the availability later this year of satellite communications), and the enhanced news and public affairs coverage which a nationwide organization can bring.

Pacifica, as it enters its fourth decade, still struggles to find that balance between the strength that only a national organization can bring and the preservation of our roots in the political and artistic cutting edge of each station's particular community, roots which have always been the source of Pacifica's strength and honesty.

Someone you love needs BAI and doesn't know it. You know who we mean. Give that someone a gift subscription! On page 23 we tell you how.

SUNDAY 22

3:00 THAT OLD TIME RELIGION
Religious folk music of many varieties, presented by Bill Canaday.
5:00 SOUNDTRACK
Live radio with Paul Wunder. Rapping about the cinema, news, movie reviews, film music, and LIVE phone-in.
8:30 NEWS REBROADCSAT
9:00 PROGRAM ANNOUNCEMENTS
HERE OF A SUNDAY MORNING
Early and Baroque music, with Chris Whent.
11:00 IN THE SPIRIT
Spiritual discussions with Lex Hixon.
1:00 THROUGH THE OPERA GLASS
Rare recordings of rare operas, with Martin Sokol.
4:00 HOUSETALK
Conversations with U.S. elected officials and voters on U.S. foreign policy, produced by Samori Marksman.
6:00 PROGRAM ANNOUNCEMENTS
SPIRIT TO SPIRIT
Why has the Baptist church—the National Baptist specifically—been one of the denominations most resistant to women ministers? What have been some of the experiences of the women ministers? An interview with a young black minister, Reverend Yolande Herron of the Convent Avenue Baptist Church.
6:30 NEWS
7:00 BERNADETTE MAYER: AN INTERVIEW AND READING
Bernadette Mayer studied at Bill Berkson's poetry workshop at the New School. She was the co-editor of 0 To 9 Magazine and Unnatural Acts.
She is the author of Story, Moving, Ceremony, Latin, Eruditio Ex Memoria, and Poetry. Her most recent book of poems, The Golden Book of Words, is just out from Angel Hair Press.

8:00 POETRY OF JEANETTE ADAMS
Produced by Wesley Brown.

8:30 THE SUNDAY EVENING GOSPEL PROGRAM
From Sister Rosetta Tharpe and the Golden Gates in the thirties to Walter Hawkins and the Keynotes in the seventies. Presented by Leonard Lopate.
10:00 A DELICATE BALANCE
Jazz, presented by Marian McPartland.
12:00 PROGRAM ANNOUNCEMENTS
MORE THAN HALF THE WORLD
Live radio with Judie Pasternak.

MONDAY 23

SHAKESPEARE DAY

5:00 CARIBBEAN CRUISE
Live radio with Beaumont Small.
7:00 THE MONDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 THE BROWN BAG MUSIC SHOW
Music of the traditional and nontraditional styles. Folk, country, swing, old-timey, and whatever is new, experimental, and fun. For your listening pleasure, with Barbara Bernstein.
12:00 PROGRAM ANNOUNCEMENTS
SHAKESPEARE DAY
Today marks the 415th anniversary of Shakespeare's birth. To celebrate the greatest writer in the English language, we will dedicate a day of programs to the life, times and works of the immortal bard of Stratford-upon-Avon. We begin with a program about his life, followed by a live performance, by the Riverside Shakespeare Company, of Much Ado about Nothing. Other features will include an interview with Estelle Parsons, who is currently directing her own production of Antony and Cleopatra; two performances of Othello, one by paul Robeson and one by Sir Lawrence Olivier, and a performance from the station's archives of A Midsummer Night's Dream. There will be music of the period and commentary on the bard's writing. We invite you to "brush up your Shakespeare" and join us for a day's entertainment. Produced by Simon Loekle and Rick Harris.
7:00 PROGRAM ANNOUNCMENTS
7:15 COMMUNITY BULLETIN BOARD
With Bob Colichio.
7:30 NEWS
With Celeste Wesson.
8:30 SHAKESPEARE DAY CONTINUES
until
2:00 PROGRAM ANNOUNCEMENTS
TO BE ANNOUNCED

TUESDAY 24

5:00 SKYLITE
Live radio with Linda Perry.
7:00 THE TUESDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by Bill Hellerman.
12:00 PROGRAM ANNOUNCEMENTS
FROM THE LIVING ROOM
Discussions on the plight of children in today's world. Produced by Dr. Lorraine Haile.
1:30 ROUGH MIX
Audio wizardry with Peter Bochan.
3:00 NUANCES
Live radio with Pepsi Charles.
5:00 BREAD AND ROSES
Tom O'Connor of the Prison Reform Task Force. Interlock: examining the interlocking nature of the criminal justice system, society and crime.
6:00 SEVENTH INNING STRETCH
A sports talk and call-in program coordinated by Fred Herschkowitz. This week: women who run.
7:00 PROGRAM ANNOUNCEMENTS
7:30 NEWS
With Celeste Wesson.
9:30 STATE OF THE STATE
An examination of New York State politics.
10:00 THE RADIO
Produced radio drama from the magic hands of Charles Potter and David Rapkin.
12:00 PROGRAM ANNOUNCEMENTS
AFROCENTRIC
Live radio with Adiyemi Bandele.

WEDNESDAY 25

5:00 SKYLITE
Live radio with Linda Perry.
7:00 RADIO CITY
Live radio with Sara Fishko.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
7:00 RADIO CITY
Live radio with Sara Fishko.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by James Irsay, courtesy of WFIU, Indiana.
10:30 RADIO NEDERLAND WERELDOMROEP
Nevel Gray presents the Dutch Conert Hall featuring the Rotterdam Philharmonic Orchestra, conducted by David Zinman. This week: Paul Dukas, La Peri, dance poem; Joseph Haydn, Sinfonia Concertante in B flat Major, Opus 84 for violin, cello, oboe, bassoon, and orchestra; Hector Berlioz, Le Corsaire, overture.
12:00 PROGRAM ANNOUNCEMENTS
SIMONE WEIL: A READING
Sketch of Contemporary Social Life
The final installment of a reading of a major political and social essay of Simone Weil written in 1934. The reader is Hannah Mackay. Produced by Wilhelmina Van Ness.
1:30 SEX + VIOLENCE
Rock, Folk + ????? A remembrance in words and song of the four students shot at Kent State, May 4, 1970. Presented by Fred Kleinke.
3:00 LIVE RADIO
Producer to be announced
5:00 BREAD AND ROSES
The Disabled in Action looks at issues of concern to the disabled and handicapped. Hosted by Sam Anderson.
6:00 THE VELVET SLEDGEHAMMER
A women's magazine of the air, news, interviews, media notes. Produced by the Women's Department.
7:00 PROGRAM ANNOUNCEMENTS
RADIO SERIAL
7:15 THE GREAT OUTDOORS
A program about the various aspects of non-mechanized outdoor recreation, produced by Don Wade with the cooperation of the New York-New Jersey Trail Conference. Today, the discussion with Jack Mead about the history of Forts Clinton and Montgomery.

7:30 NEWS
With Celeste Wesson.
8:15 AMNESTY REPORT
With Larry Cox of Amnesty International.
8:30 GAY RAP
Discussions of subjects of interest to the gay male community, with listener phone calls, produced by the Gay Men's Department.
9:30 PERSONAL PROBLEMS
An improvisational soap opera, produced by Steve Cannon.
10:30 JAZZ
Presented by David Fenton.
12:00 PROGRAM ANNOUNCEMENTS
PSYCHOTOMIMETIC RADIO
Bruce Brown and Paul Wunder examine drugs of all kinds and compositions.

THURSDAY 26

5:00 COMES THE DAWN
Live radio with denton/Thor.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 CHAMBER MUSIC
Presented by Ted Cohen
12:00 PROGRAM ANNOUNCEMENTS
TO BE ANNOUNCED
1:30 A TASTE OF THE BLUES
Producer to be announced.
3:00 JERRY HATCH LIVE
5:00 BREAD AND ROSES

6:00 SUT-URE SELF
A monthly program for the medical consumer hosted by Dr. Steve Herman.
7:00 PROGRAM ANNOUNCEMENTS
7:15 COMMUNITY BULLETIN BOARD
With Marcos Antonio Miranda.
7:30 NEWS
With Celeste Wesson.
8:15 AFRICA AND THE WORLD
Political commentary with Samori Marksman.
8:30 BEHIND THE ECONOMIC NEWS
Comments and analysis on the current state of the economy, presented by Professor Bill Tabb of the Economics Department at Queens College. Listener phone calls are invited.
9:30 URBAN FREE DELIVERY
A radio magazine from the News and Public Affairs Department.
10:30 SCRAPPLE FROM THE APPLE
Jazz with Jamie Katz.
12:00 PROGRAM ANNOUNCEMENTS
UNSTUCK IN TIME
Live radio with Margot Adler.

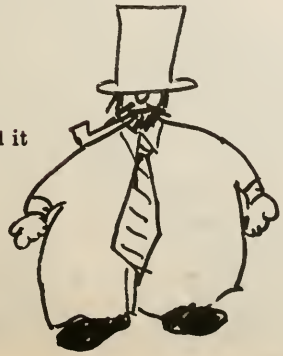
FRIDAY 27

3:00 POWER IN THE DARKNESS
Live radio with David Wynyard.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Laughing hasn't played any 78s on 'BAI in ages. Today he makes up for it. This program is underwritten by the National Endowment for the Preservation of Surface Noise.
12:00 PROGRAM ANNOUNCEMENTS
BEHIND THE ECONOMIC NEWS
Comments and analysis on the current state of the economy. Presented by Professor Bill Tabb of the Economics Department at Queens College. (Rebroadcast from April 26.)
1:00 URBAN FREE DELIVERY
A radio magazine from the News and Public Affairs Department. (Rebroadcast from April 26.)
1:30 THE GRASS ROOTS OF MUSIC
Kathy Kaplan and Frank Mare present the best of old-time and traditional bluegrass music. Produced by Don Wade.
3:00 MONTAGE
Live radio with Tom Mitchelson.
5:00 BREAD AND RÕSES
Nuyorican Express. A Puerto Rican radio magazine which will attempt to bridge the gap between the New York Puerto Ricans and their neighbors, both here and on the Island. Hosted by Al Rivera.
6:00 ARTS EXTRA
A cultural omniumgatherum from the Drama and Literature Department.
7:00 PROGRAM ANNOUNCEMENTS
RADIO SERIAL
7:15 WOMEN'S COMMUNITY BULLETIN BOARD
7:30 NEWS
With Celeste Wesson.
8:30 TO BE ANNOUNCED
12:00 PROGRAM ANNOUNCEMENTS
LISTENING WITH WATSON
Live radio with Bill Watson.

SATURDAY 28

5:00 AMERICAN PIE
Live radio with Ira Leibin.
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
ONCE UPON THE AIR
The Saturday morning children's program, featuring old-time radio for children, original radio dramas, live discussions with phone calls and special guests. Produced by Jehan Clements and Susan Mondzak.
11:00 BRUNCHPAIL
Live radio with Paul Gorman.
1:00 THE PIPER IN THE MEADOW STRAYING
Folk and folk-based music from the British Isles and North America, presented by Edward Haber.
2:00 THE NEXT SWAN
Live radio with Mickey Waldman.
4:00 EL RINCON CALIENTE
Latin music with Carlos De Leon.
6:00 PROGRAM ANNOUNCEMENTS
BEST OF THE PRESS
6:30 NEWS
With Ruth Shereff.
7:00 ALTERNATE CURRENTS
8:00 THE GOLDEN AGE OF RADIO
9:00 LIVE FROM THE NUYORICAN POET'S CAFE
Poetry, music and theater from the Lower East Side.
11:00 THE LATIN MUSICIAN'S HOUR
With Max Salazar
12:00 PROGRAM ANNOUNCEMENTS
LABBRISH
Live radio with Habte Selassie.

We still don't have studios or mixing facilities.
Give generously to your favorite radio station. Make your check payable to Pacifica-WBAI and mail it to Box 12345, Church St. Station, N.Y., N.Y. 10249.



M A R A T H O N

SUNDAY 29
ELLINGTON DAY

5:00 SOUNDTRACK
Live radio with Paul Wunder. Rapping about the cinema, news, movie reviews, film music, and LIVE phone-in.
8:30 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:00 THE MUSIC OF DUKE ELLINGTON
Today we celebrate the music of a great American composer. Edward Ellington first came to New York in the late 1920's, after an already successful career leading society orchestras around Washington, D.C. Ellington's bands were more than showcases for extraordinary talent, for they brought the art of arranging to the foreground of American music. The Ellington concept placed less emphasis on solo improvisation, and used instead an orchestral approach to achieve a musical painting of moods. This development can be clearly heard in the contrast between the Ellington recordings of "Tiger Rag," with its many solo improvisations, and any movement of his late suite **Black, Brown and Beige**.
We'll be sharing Ellington's music with you all day, from the earliest recordings to the late compositions, including the **Sacred** Mass. Stay tuned for more detailed announcements.
6:30 NEWS
7:00 ELLINGTON DAY CONTINUES
until
12:00 PROGRAM ANNOUNCEMENTS
MORE THAN HALF THE WORLD
Live radio with Judie pasternak.

MONDAY 30

THE YIVO CONFERENCE

The conference theme confronts the crucial relationship between a community and the culture it produces, and examines the interaction on culture and community in a variety of Jewish settings, historical and contemporary.
—Deborah Dash Moore, *American historian and one of the conference organizers.*

More than three thousand people came together from all over the country on January 27 through 29 for a three-day conference on *Culture and Community Among New York Jews.*

In cooperation with the YIVO Institute for Jewish Research, WBAI is proud to broadcast the conference. All station departments worked together to produce this unusual day of radio.

You will share the experience of those who attended the symposium, in which thirty-nine experts in areas ranging from Yiddish theater to Jewish labor associations participated in discussions of aspects of Jewish life.

The conference was designed to function as an integral part of YIVO's Research Program for the Study of New York Jews. It brought together scholars in the humanities and social sciences to share the results of their research with an audience interested in the vitality of all of the City's cultural communities. Through its focus on the relationship of culture to community, the conference explored the dynamics of the development of a distinctive New York Jewish culture.

The idea for the conference germinated in a series of meetings YIVO held in the winter of 1977 when scholars in anthropology, history, sociology and linguistics, interested in aspects of New York Jewish life, met to explore areas of common concern. Out of these meetings came a recognition of the need to articulate a theoretical perspective broad enough to encompass the diverse modes of cultural expression of New York Jews. To this end, YIVO sponsored a workshop in February 1978 on research techniques, topics and theories for the study of New York Jews. The workshop, directed toward the academic community of scholars and students, stimulated further thought and research on interrelated themes of the Jewish experience in New York City. YIVO feels the conference is an outgrowth of that workshop and is aimed at a broader public. The Conference on Culture and Community Among New York Jews permitted scholars in the humanities and social sciences to offer syntheses of theory and research to a wide audience interested in the vitality of all of the City's cultural communities.

What you will hear:

Dore Ashton, Irving Sandler, Hedda Sterne and Stephen Greene discuss *The Visual Arts: What is the Art of the New York Jews; Rootless, Cosmopolitan New Yorkers; On Being a Minority Through Circumstances and Choice;* and *Moral Consciousness and Shift.*

Historical perspectives established by David Rothman, John Higham, Arthur Goren, Herbert Gutman and Alan Wald.

Howard Da Silva, chair of the panel on *Theatre: From Second Avenue to Broadway* is joined by Harold Clurman, Nahma Sandrow, Isaiah Sheffer and Joseph Papp.

New York Writers in Yiddish and English, including: *Masculinity in Jewish American Writing;* and *Jewish Mothers and Sons,* discussed by Ruth Wisse, Leonard Kriegel, Dan Miron, Marshall Berman and Norma Fain Pratt.

In one of the sessions, *Varieties of Community,* Marshall Sklare underscores the fundamental importance of New York City as a center of Jewish study and an object of Jewish study, crucial to a greater understanding of the American Jewish experience. He is joined by Barbara Kirshenblatt-Gimblett, Conrad Arensberg and William Mitchell.

Immigrant Women is the subject of another panel. Vivian Gornick, Alice Kessler-Harris, and Paula Hyman speak on *Wage Earning Women in the Labor Movement,* and *Immigrant Women and Consumer Protest.* Grace Paley reads from *Goodbye and Good Luck.*

Grace Paley and Alice Kessler Harris.

LETTERS CONT.

continued from page 2

least made so popular.) The Soviet Union from 1936 on pleaded with the West to form a united, collective front against fascism. Why was that call unheeded? Why did the democracies allow Spain to fall victim to German-Italian fascism? Reflect a bit, please. Shirer tells us that Hitler ordered his army that invaded the Rhineland to return at once were the allies to oppose them. The invasion was attacked —in words only. When Chamberlain served up juicy Czechoslovakia in 1938, he knew full well that "peace in our time" meant that Hitler would set his sights on "Drang nach Oesten," towards the Soviet Union. But he betrayed them and attacked them first, although there was a long period of a *zitskrieg*, a phony war. Now Stalin not only faced this threat, but also an internal one. Some revolutionaries, notably those whose concept of permanent revolution had been rejected by what is termed "democratic centralism," refused to yield. Joseph Davies' book "Mission to Moscow" proves that these "revolutionaries" were deeply involved in sabotage both in the country as well as outside. Stalin's repression, including his forced collectivization, for he realized his nation was the object of potential attack, was the result of these factors. His aim of building socialism in one country was anathema to his internal enemies. It probably still is. . . .

However, when Kroessler talks about Orwell's "1984," perhaps he ought to look homeward, and perhaps he ought to answer some of the questions we shall pose. First, a socialist nation has the right to defend itself just as, we suppose, a capitalist one has. Such defense requires some repression, for in any society, except in an utopian, impossible anarchist one, we give up some of our freedoms in order to live in that society? Does anyone object to speed limits, or to rules against throwing garbage out of the window, or murdering those we dislike? *To us we should evaluate a government by what it does for its masses, not for its elite, nor its owners of the means of production.* We need not remind anyone that no matter whom we select in our voting process (so far) that elected official will not change the capitalist ownership of these productive means, although there may be some curbs on greed and awesome power. Thus, let us ask these questions and let us decide where *1984* really dominates: Which society, socialist or capitalist, provides totally free education from nursery school to Ph.D.'s? Which provides totally free medical care? Which society supports national liberation movements and which opposes such movements? Which society employs cheap labor and robs a country of its natural resources and suborns a few traitors to their own country and which, on the other hand, pours in aid to a recently nationally-independent country *at cost to the provider, not to the receiver*? In which society are there attacks on teachers both physically (11,000 in N.Y.C. last year) and on school budgets and which has a stable educational system? In which society is there a steadily rising increase in the standard of living? In which society are cults and orthodoxy given free rein and which is trying to establish the undeniable truths of Darwinism? Where does justice blink at white collar crime yet punishes adolescents as adult criminals? Where is it unsafe to walk the streets and parks and where does none of that exist? Which society has known mobsters run known businesses? Where are people at the mercy of the owners of food, shelter and oil? Where do rapacious landlords exist and where, on the other hand, are rents some 5% of an income (at average) and where do gas and electricity cost less than a dollar a month each?

We believe 1984 came in with the birth of capitalism.

We do not intend to show that the socialist lands are utopias; the latter are impossible dreams, like trying to square the circle. Socialist countries have their interpersonal problems and their growing pains and inherited prejudices. (We omitted to ask, where is the culture mired in pornography and obsessive individualism and where is there a healthy respect, though a critical one, of the past culture and an attempt to blaze newer paths in dance, music, literature and art?)

We await replies from our constituency.

An armchair historian,
Leon Baya

More fans for Marcos

By the way Marcos, keep up the good work. The Community Bullitin Board has become an excellently produced program, with just the right amount of a humanist touch!

Bruce Binrberg
WBAI fan/subscriber &
member NYC SHAD Alliance

21 of the greatest Gospel recordings of all time.

Compiled by WBAI's Leonard Lopate

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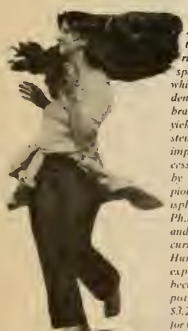

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And when son had convinced himself
that mother was convinced of his concern,
they agreed that she would bring the corpse
from Brooklyn to Stanley's house in Westchester
for a decent burial in the back yard.

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Total cost: $66 for all programs, 2 nights lodging and 6.2 meals. For information call: (212) 343-9575.

A regular column concerning the women's health movement will appear in the Folio, beginning in May. The column will be a resource guide to consumer groups, publications, legislation and information about many topics of importance to women including safe and personal childbirth; avoiding medically managed Caesarean sections; support groups; nutrition, and alternate birthing centers.

Mastectomy, abortion, hysterectomy, the gynecological self-help movement, women's physical and emotional health, and consumer awareness will also be covered in the column, which will be written by a feminist writer concerned with women's health.

If you have any information about groups, publications, or experiences which you want to relate about women's health, write to Deborah Kanter-Heilbrun, 13 Fitzrandolph Rd., West Orange, N.J. 07052.

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THE WBAI WOMEN'S HOTLINE will be open every Tuesday night from 8:00 to 10:30. Members of our Women's Department will be available to answer your questions about past programs and to listen to your suggestions for the future. And they can give you information on women's groups and activities around the city. **The WBAI Women's Hotline is at [212] 279-0707.**

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The Lesbian Switchboard provides New York area women with information on upcoming political and social events; gives referrals to woman-owned businesses and women-run support services; and can give emotional support in times of crisis. Call Monday through Friday, 6-10 p.m., (212) 741-2610.

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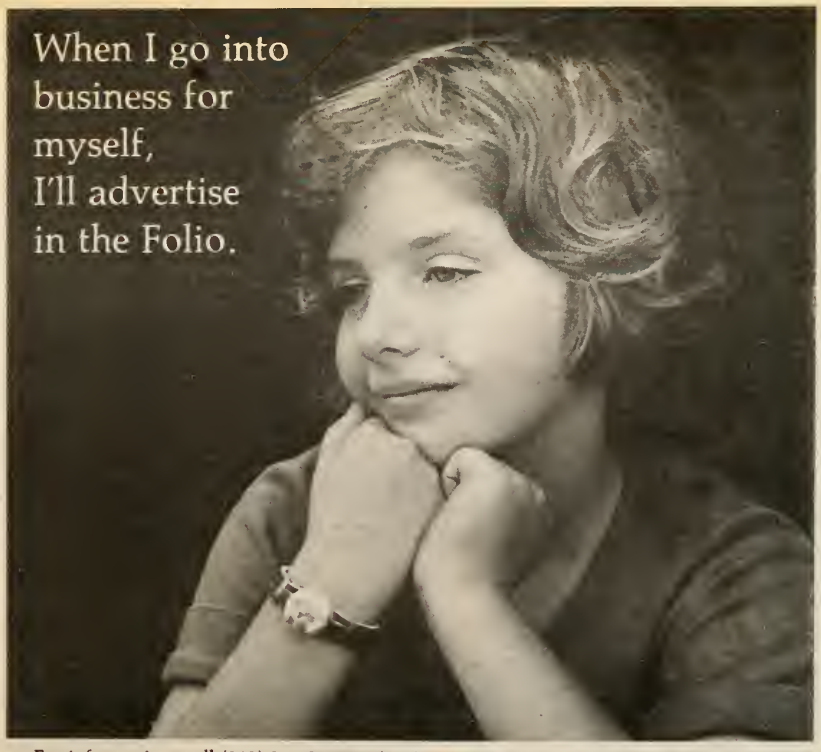

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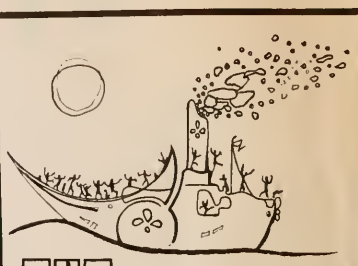

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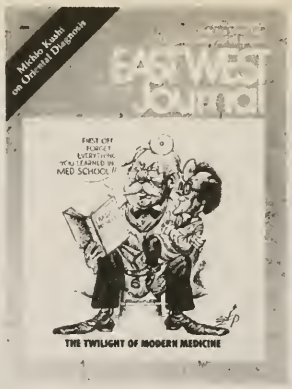

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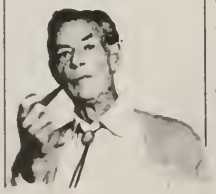

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Correction. In the March issue, we omitted to mention that the cover was by Michael J. Griffin.

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